French Radio Upset Over Allocations

by David Roe

The short-list of candidates that France's CSA has drawn up to be awarded frequencies in the Languedoc-Roussillon region has radio stations furious. The reason: 'generalist' AM stations like RTL and FM music networks like NRJ have been tentatively allocated only 9% and 39%, respectively, of the 161 frequencies being awarded.

So far, 133 candidates with 432 requests have expressed interest in the frequencies which serve about 2.1 million people, or between 3.5% to 4.0% of the total French population. Major cities in the area are Toulouse and Montpellier.

(continues on page 38)

Craven, Seal
Lead Brits
Nominees List

Beverley Craven and Seal earned the most nominations—three each—for the 1992 Brits Awards to be held on February 12 at London's Hammersmith Odeon. Both performers are up for best album, best newcomer and best artist.

Other performers picking up multiple nominations were Kenny Thomas (male artist, British newcomer), Cathy Dennis (female artist, British newcomer), KLF (group, album) and Simply Red (group, album).

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(continues on page 38)

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(continues on page 38)

Kinnevik Launches Z Label;
Talks With Warner

by Gerard O'Dwyer

Sweden's Kinnevik Group, the Nordic region's most dominant and potent force in commercial broadcasting, has expanded its interests in the music business with the launch of Z Records.

Kinnevik is in advanced talks with Warner Music Sweden, which could lead to bringing the company on board as a partner while the fledgling label gets its feet on the ground.

"We are very close to a distribution agreement with Warner and both sides are anxious to close a deal soon," says newly appointed Z Records MD Leif Käck. "The fact that I went to Warner first has more to do with my personal links with the company than any partnership connections with Kinnevik. I know my way around Warner and it helps to know the people." Käck has worked for Warner-owned Metronome Records in the past and worked with Abba manager Stig Andersson at Polar Music.

Warner Music Sweden MD Hans Englund describes the probable deal as a "joint-venture operation." He says, "They will be concentrating on A&R and promotion, and Warner takes care of marketing, distribution and sales. It will be very much a pop-based label." Englund also does not rule out future equity stakes by Warner.

Kinnevik, a communications group controlled by the New York-based Swede and Scandinavian media mogul Jan Stenbeck, is said to have opened talks with Warner Music following informal discussions between the two groups which produced Z Records.

(continues on page 38)

UK Recession Lingers,
Album Sales Off 7%

by Ben Lewis

The recession continued to hit the UK music industry as album trade deliveries declined 6.7% to 29.1 million units for the third quarter of 1991, according to the British Phonographic Industry. It's the third consecutive quarterly drop this year. Album unit shipments dipped 8.2% during the second and 7.8% in the first quarter.

The value of album deliveries increased slightly, up 2.8% to £126.8 million (app.US$228 million). Overall, the value of total soundcarrier shipments didn't keep pace with inflation, increasing 3.7% to £146.2 million versus an estimated 4.8% inflation rate.

CD shipments jumped 33.3% to 13.5 million units worth £70.7 million (-7.4%). Thanks to the success of Bryan Adams' hit (Everything I) (continues on page 38)

No. 1 in EUROPE

European Hit Radio
MICHAEL JACKSON
Black Or White
(Epic)

Coca-Cola Eurochart
MICHAEL JACKSON
Black Or White
(Epic)

European Top 100 Albums
MICHAEL JACKSON
DANGEROUS
(Epic)

Loud & Proud!
M&M Brings You The Latest In Hard Rock & Heavy Metal.
See Pages 20 - 28.
Midem Radio is where the international radio industry comes to meet.

Conference sessions, seminars, new product demonstrations and the chance to exchange ideas with colleagues working in the fastest developing radio markets in the World.

Can you afford not to be there?


Keep in Touch at Midem!
Radio Authority Dismisses NUJ Claims; LBC Cleared

by Paul Easton

Allegations by the National Union of Journalists (NUJ) that LBC Newsstalk/London breached the terms of its licence have been dismissed by the UK Radio Authority (RA). Crown Communications, LBC's owners, also denies NUJ claims that one of their major shareholders, Australia-based Aspermont, is in financial trouble after losing a $12.9 million in the year ended June 1991.

The allegations were contained in a dossier sent to the RA. The NUJ claimed that the station was failing to maintain the necessary logging tapes of its output, and also expressed concern over the quality of the Independent Radio News (IRN) service and the future viability of the 'Newslink' advertising package that funds it.

RA spokeswoman Tracey Mullins says LBC is in the clear over the logging tapes. "We have looked into the matter of the tapes and are satisfied that they are in place," she says. "Stations are required to keep the tapes for 42 days, and we can call on them at any time."

"All other allegations made are not the concern of the Radio Authority, but a matter for the shareholders of Crown Communications."

Crown Communications' director of corporate affairs Brian MacLaurin says the NUJ's claims are groundless. "They are the ramblings of disillusioned journalists whose union has been de-recognized," he says.

Over the past year LBC and IRN have been forced to make wide-scale redundancies and other cutbacks following a downturn in ad revenue. As a result, there have been changes in long-established working practices, and the NUJ was recently de-recognized by LBC management.

MacLaurin believes that LBC has now turned the corner, is becoming stronger and that the audience is increasing. However, he does admit that the IRN board is currently considering new proposals for Newslink, but dismisses rumours that Capital Radio/London is planning to pull out, or even that IRN might move to Capital.

"Newslink is a problem, but it is currently under negotiation with Capital over the price," he says. "Crown and Capital are committed to a strong, national news service via IRN. There is absolutely no chance of IRN going to Capital."

David Maker and Golden Rose Communications have succeeded in their bid for Jazz FM/London. Their offer of £10 cash and one new Golden Rose ordinary share for each Jazz FM share was accepted by a majority of the station's shareholders. The deal values the station at £343,500 (app. US$760,400), not including assumption of debt. This now gives Golden Rose 76% of the company. The offer will remain open for another few weeks to enable any other smaller shareholders to accept.

Maker had been bidding against Terry Bates' Broadcast Investments (BI), which held a 27.9% stake in Jazz, in an auction that saw the offer price double from £5 to £10/share.

In the end, however, BI's Jon Smalley says they decided against a higher bid. "We have accepted the offer for a large chunk of shares to enable the new owners to have the percentage they felt was necessary," he says. "We wish them well for the future. Although we have a small interest in Golden Rose as a result of the deal and will be following their fortunes very keenly, we will not be taking a part in the management of the station."

US media conglomerate Westinghouse Broadcasting is planning to keep its 10% stake in the station. Westinghouse V-P acquirers Kevin Reymond claims the company is still committed to further European investment. "Westinghouse still has shares in Jazz FM and has no plans to sell. We are still excited about UK and European radio, but further investment depends on the state of the market. These things don't come to fruition quickly."

Meanwhile, Golden Rose has sold its majority stake in Buzz FM/Birmingham to Radio Clyde/ Glasgow for an undisclosed price. There is speculation that this was done to finance the Jazz FM deal, and might not be a permanent arrangement. Commented Clyde MD Jimmy Gordon, "This could be only a short-term custodianship because Golden Rose has the option to buy it back at a later date."

Collins Not Forgotten; UK Song Of The Year Is 'Do You Remember'

by Adam White

Phil Collins has another reason to open his trophy case. BMI named him Do You Remember as 1991 song of the year at its annual UK awards ceremony, held to honour affiliated songwriters, composers and publishers who are members of the Performing Rights Society. The event took place on December 2 at London's Dorchester Hotel.

The accolade was based on the number of performances of Do You Remember on US radio and TV in 1991, as logged by BMI. Sharing the awards line-up was Collins' publisher Hit & Run Music. The song originally appeared on his album But Seriously. Other works honoured at the BMI/PRS occasion included Back To Life, Buffalo Stance, Cruising For Brusicking, How Can We Be Lovers and Sowing Seeds Of Love.

Paul Kennethy's One Man Woman was cited as one of the most-performed country copyrights, and Hans Zimmer and John DuPret were recognized for their movie scores for Days Of ThUNDER AND Teenage Mutant Ninja Turtles, respectively.

BMI also announced that Mundy (by Scott English and Richard Kerr) and My Sweet Lord (by George Harrison) had reached the three-million performance mark. Can't Smile Without You (by Chris Arnold, David Martin and Geoff Morris) and Satisfaction (by Mick Jagger and Keith Richards) attained the two-million level.

An additional 16 songs attained the one million performance mark, including copyrights by Stock/Atiken/Waterman, Ringo Starr, Graham Gouldman, Gerry Marsden and Donovan—all of whom were present at the ceremonies. BMI president/CEO Frances Preston was host for the night.
Very special thanks
to all our artists for another year of record-breaking success around the world.

A family of artists in a world of music
East Europe Increases Presence At Midem '92
by Debora Johnson

Despite difficult local economies, the number of eastern European record industry companies that will attend Midem '92 in Cannes during January 19-23, 1992 has significantly increased.

For many years, eastern Europe has been predominantly owned companies such as Melodiya in Russia, Supraphon and Slovak in the Czechoslovakia, Polski Nagrada in Poland and Hungaroton in Hungary.

In January, more private music companies will be present, including Czech record company Naxos, Nova Zavodov and Sofia Zavodov.

The Dutch multinational electronics company will hold the demos in a special CDC auditorium at the Palace of the Festivals. The new system is scheduled to hit the market next year, probably in the fourth quarter. At that time, an estimated 500 pre-recorded titles—predominantly classical music—will be expected on the market.

Commenting on the company's presence, Philips Audio MD Wim Wielens says, "I'm very happy to be present at such an important music event. Our presence as a hardware company, among the major music and video-film TV industries is symbolic. Philips has become a new world standard in audio, thanks to close cooperation between hardware companies and the music industries."

Philips to Show Off DCC At Midem

Philips Electronics will participate in Midem '92, organizing sound demonstrations of its digital compact cassette (DCC) during the Cannes conference to be held on January 19-23.

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For The Record

In the front-page photo caption in our October 26 issue, M&M incorrectly noted that Polydor and PolyGram executives presented Zucchero with a gold disc during NRJ's 10th anniversary party on September 20. The award was given during Zucchero's own birthday party.

Also, in the 1992 Radio Industry Directory Italian network RTL 102.5 Hit Radio should have been listed in the private radio network section, not the local radio section.

by Paul Cooke

Sixteen of the UK's largest record companies have pooled their resources to hold a joint Christmas party this year. More than 500 guests from radio, TV and the media were scheduled to attend the extravaganza at the Charlotte Street restaurant Zazou on December 13.

In previous years, the labels have held separate parties. Organizers of Chrysalis head of promotions Judd Lander says the party was planned mostly to keep Christmas entertainment costs to a minimum. "It eliminates the company's need to go to which party and who spends the most," he says. "The independent labels have also been invited to join us by giving £100 (app. US$179) per person, which will go to Music Therapy. Music Therapy is the record industry's charity organization aiding mentally handicapped children.

Concern Over Meetings

The decision to hold the joint party was made at the regular meetings that record company heads of promotions have been holding over the years. Various guests have attended these quarterly sessions, including members of the BPI and radio and TV producers.

Says Lander, "So far the meetings have been fruitful in deciding on a unified strategy to tackle and resolve various problems with the [music union] MU, [video performance body] VPL and general product distribution."

However, EMI head of promotions Malcolm Hill notes, "The meetings are not a big deal; it is just mates getting together to chew the fat. It is nice to talk to each other, but if people in radio or television start reading into things the wrong way, I will immediately pull out."

It is also rumoured that a number of independent promotion executives have expressed some concern over those meetings.

The next one will be held at the London Records offices in Hammersmith on February 12, 1992, hosted by the label's head of promotion Billy McClynn, who comments, "It is an opportunity to get together and have some fun, not to form a committee or union to lobby or put pressure on radio and TV companies."

Referring to the Christmas party, Mccluney adds, "Hopefully, it will be the first of many. It shows a unified stance from record companies, joint promotions departments in this time of recession."

The Digital Future

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Radio Authority Goes 'Crackers', Awards 91 Licences For Charity

by Paul Easton

Ninety-one restricted-service, low-power radio station licences have been issued by the Radio Authority in one go to benefit the "Radio Cracker" charity fund-raising project.

The stations will broadcast in various cities and towns across the UK until Christmas Eve and will be appealing on-air for funds for charities for developing countries using the slogan "Tune-In-Pay Out."

Steve Bassett, "Listeners will be appealing on-air for funds for charities for developing countries using the slogan "Tune-In-Pay Out.""

The slogan "Tune-In-Pay Out." was created by Paul Easton.

Radio Mercury Switches To MS&M

Radio Mercury, based in Crawley, West Sussex, has switched its sales house from Independent Radio Sales to Media Sales & Marketing (MS&M), effective November 18, 1991. The station is a subsidiary of Allied Radio, a company recently formed by the merger between Radio Mercury and County Sound Radio.

Allied Radio MD John Ammonier says, "I am hopeful that MS&M will be able to produce the kind of results they delivered for County Sound."

Adds MS&M sales director Paul Davies, "Mercy and County Sound serve over one million adults, and a combined sell in the prime London commuter belt of West Sussex and Surrey provides an excellent opportunity to develop the market further."

Ashford Wins Atlantic's Female DJ Contest

Clare Ashford (bottom left) from London won Atlantic 252's "Jockssearch '91" competition to find a female DJ for the station.

The winner was announced live on the station's breakfast show. Comments Ashford, "All of the six finalists were told to be by a phone at 7:30 that morning. They phoned all of us and put us on hold; we then had to wait through what seemed to be a very long record before the winner was announced."

After being involved in hospital radio for a couple of years, Clare has been presenting a weekly overnight show on multi-ethnic Spectrum International/London for the past year, as well as helping out in production with Capital Radio/London.

Ashford was chosen as the female DJ for Atlantic 252.

BPI Breaks Holiday Bootleg Operations

by Ben Lewis

Two major Christmas bootlegging operations have been broken by the BPI, working in association with UK record labels. The import of thousands of bootleg CDs featuring artists such as the Beatles, Rolling Stones and Madonna was prevented by a High Court injunction served in London on the CD Music Company EMI/Parlaphone, the BPI, and Rolling Stones members Mick Jagger and Bill Wyman brought the legal action against the company. The bootlegs, which were intended to be sold as rarities for considerably more than the average UK CD price, came from Germany and Italy.

BPI anti-piracy coordinator Tim Dabin explains, "Adverts for the CD music company were seen in various music publications in the summer and it was obvious that quantities of illegal product were being imported. We wrote to the company and obtained a list of the CDs offered, then we ordered through the company. We discovered that the CDs were illegitimate and took action, specifically on two Beatles and Rolling Stones CDs.

"We brought a similar action against another company in November 1990 and we hoped our previous actions had educated people, but we had to act again this year."

In Scotland, a pirate cassette factory was also raided and thousands of cassettes seized. Three men were arrested. A report on the action is currently being drawn up by the Procurator Fiscal at Airdrie. Under Scottish law, no further details of the operation may be released while charges are pending, but it is understood that these kinds of cassette factories can produce up to 20,000 tapes a week.

Dabin estimates that pirate tapes represent well over 10% of the entire Scottish cassette market.

In a third incident, a second cassette factory was raided in South Woodford by the BPI and the regional crime squad.

Comments Dabin, "If we can get anti-piracy results before Christmas it will have a great effect because many of these pirate cassette factories are set up just to cash in on the Christmas market."

Radio 1-type format, with music, interviews, comments, requests and dedications. We have been trying to do some syndication, but not much. It is mainly being left to their own imagination. Some stations have been selling advertising to local businesses, although now this is done is also left to individual stations to decide."

"The project was the brainchild of Steve Chalk. He runs the inter-dimensional Quicks Trust, which works among young people, especially the homeless and those living in hostels. Last Christmas the Trust raised over £1 million through its "Eat Less—Pay More" appeal involving restaurants.

Restricted service licences are available to stations covering a particular event or an identifiable community on a short-term basis; the maximum duration is 28 days. The RA has issued 169 restricted service licences this year out of 209 applications.
FRANCE

Mediametrie Reveals Drop In FM Listeners

by David Roe

Reactions to the September-October Mediametrie poll were optimistic despite the fact that the majority of ratings on the FM were down. On the AM, the growth was upwards.

Explaining the drop in listeners on the FM band, RTL president Jacques Rigaud says, "We are in a period where people are becoming increasingly concerned with the international situation and are consequently tuning into stations that can keep them informed. A reflection of this is the growing popularity of our 06.30-08.30 news programme and the 18.00 news spot, despite the changed format of last year.

On the AM, both France Inter and RTL gained 0.7%. Says Rigaud, commenting on RTL's results, "We are very happy with the numbers, as any radio is when it gains. The element that is most important is that we have gained 600,000 new listeners, and that while we are happy to see that our competitors are still very much in the field, we are also happy that we have maintained our lead over them.

However, what we must take into account is that we still haven't regained the 20.3% level that we had this time last year. But, we are confident we will achieve it in the coming months."

While NRJ and Cherie FM both gained 12% and Fun remained stable with 4.8%, Europe 2, Nostalgie, Skyrock and RFM all lost.

Says NRJ president Jean-Paul Guerderoux, "We've worked very hard and have progressed over the last five polls.

While we are delighted with the fact that NRJ itself has broken the 10% barrier for the first time, what is equally interesting is that the AM do just better than RFM, which uses a class A transmitter 10 times more powerful than that of Cherie."

RFM, which was not cited in the poll after falling below the 2.0% mark, was optimistic, however. "It's obviously not a great result," says RFM president Andrew Mandetam, "but we have fallen from 2.0% to 1.8%, and it does indicate that we are, at least, stable.

What I would note is that the September/October survey is never very good for adult music stations. The peripheral stations tend to launch massive advertising campaigns, and at this time of the year, people are more aware of this for this wave. If you look at our direct competitors, they have all fallen more than us. That is not to say that we are doing nothing.

"Over the next three months we will be making slight modifications to our programming with the help of our programming director, Michel Bellet, who is studying the figures at the moment. We are not very happy with the figures, but it is by no means a disaster.

Europe 2 lost again, falling from 4.8% to 4.3%, but according to Europe 2 president Martin Brusc, this only reflects a period of transition which Europe 2 is going through at the moment and which should be completed by the next wave.

We were waiting for the results, he says. "Up until last spring, we had had four years of continuous growth and after that we didn't have the same appeal because other stations started copying the format that made us unique.

For Canat, the current situation is characterized by one leader—RTL—followed by two distinct groups. The first, with ratings over 10%, consists of Europe 1, France Inter and NRJ. The second group of stations includes RMC, Skyrock, Fun, Nostalgie and Europe 2.

However, there seems to be a greater "volatility" in the listener ship, with an increasing phenomenon of "zapping," which is affecting all stations. As a consequence, the average listening time for each radio station is falling.

FM stations tend to neglect new releases, according to a new study by France record industry organization SNEP. The results, representing some 90% of the organization's volume, reveal that during September-October 1991, only 14% of the new releases of both national and international acts found their way onto the FM airwaves.

The figures were unveiled during current discussions between the radio and record industries for an agreement on the amount of francophone products played on radio. SNEP dismissed the figures to help deflect claims by radio stations that record companies were not promoting new products. According to a source who attended the meeting, the survey results have served as a benchmark in the discussions of French record product quotas on radio.

According to SNEP's estimates, the record industry released 221 new singles during September and October (about 1,500 singles are released each year in France). Some 36% of those singles were from French acts and 70% from international artists. The criteria chosen was new singles made available on the market.

During the same period, 36% of the record industry's turnover came from new releases, while 32.6% was from national acts. SNEP also revealed that for each FF100 (app. US$18.5) spent globally on marketing, 53% is allocated for national acts and 43% for international acts. SNEP hopes the data will dispel radio's belief that it is not giving enough in national talent.

SNEP also related the data to radio airplay. Only the first 60 songs in the Media Control listings were used in order to focus on singles that have had substantial airplay. The organization says 28% of the new French releases picked up have consistent airplay on AM, versus 21% for international releases. However, only 14% of those records by national acts were played by the PMs.

The study also showed that 64% of the French songs receiving airplay were seen on TV via either video clips or with artists performing during variety programs.

SNEP also revealed that for each FF100 spent for international acts is 46%.

Canat Confirms Radio Growth

The new season sees the "confirmation of the global growth of radio," according to a Carat Radio study of the recent September-October Mediametrie poll.

Carat notes that national music networks, particularly NRJ, its subsidiary Cherie FM and Fun, are "doing well," with either an increase in audience or a stabilization of their audience. Meanwhile, the "generalist" stations (RTL, Europe 1, RMC and France Inter) maintain their positions as leaders—especially in the morning—with an increase in audience nationally.

The Carat analysis takes into account a new methodology between the various radio forces. Instead of having two major groups, the national "generalist" stations and the FM networks, which have divided FM into two groups: the musical national networks (NRJ, Skyrock, Fun, Nostalgie, RFM, Maximum, Metropolis, Europe 2, and Cherie FM) and the national thematic networks (France Info, France Culture, France Musique and Radio Bleue).

According to Carat, while the FM networks, which include stations grab a 44.8% share of the listening volume, against 43.1% in April_June, while musical networks fell to 28.4% from 30.8% and thematic networks remained stable with 7.1%.

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SNEP, FMs Neglect New Releases

by Emmanuel Legrand

FM stations tend to neglect new releases, according to a new study by France record industry organization SNEP. The results, representing some 90% of the organization's volume, reveal that during September-October 1991, only 14% of the new releases of both national and international acts found their way onto the FM airwaves.

When it comes to music played by FM stations, 85% of the stations play at least two new releases per week. However, SNEP's study reveals that only 10% of these new releases were played by national artists, while 65% were played by international artists. The remaining 25% were played by both national and international artists.

According to SNEP, the number of new releases played by FM stations has decreased in recent years. In 1989, 40% of the stations played at least two new releases per week, while in 1991, only 14% did so.

SNEP also notes that FM stations tend to play more popular and well-known artists, with only 10% of the new releases played by emerging artists.

The study also highlights the importance of radio in promoting new releases. SNEP notes that radio plays a vital role in launching new acts and that it is often the first medium to feature new releases.

Island U2 Promo Sends Executives Around Paris

Island Records France organized a trip around Paris for various record industry executives as part of its promotion of Achtung Baby, U2's new album. Since the album focuses on the situation at the Berlin wall, the label decided to take a trip around Paris in four Trabant—the plastic cars produced by former East Germany.

The four cars, tagged with the logo of the band and the title of the album, toured the Eiffel Tower, Montmartre and the Place de la Concorde, among other famous sites. They also visited key media companies prior to the album's release. "The album has created a lot of interest both from the public and the media," says Island head of radio promotion Jean-Michel Canitrot. The cars will now be used to promote the album in other cities and the proceeds will be given to a charity.

Prior to this promo trip, Island organized a radio promo which began on November 4. Island's 45-second radio spot used instru-
**East West Taps Crossover With Carreras, Schifrin**

Tenor Jose Carreras has teamed up with conductor and Grammy Award-winner Lalo Schifrin for an upcoming album to be recorded in the Abbey Road Studios.

Recording with the London Symphony Orchestra will start in February 1992. The two were brought together by Hamburg-based East West A&R/marketing director national Klaus Ebert. According to Ebert, the album is likely to tap into the so-called crossover segment, where pop meets classical.

Although exact contents of the album were not revealed, it is known that a duet with Natalie Cole is to be included. Pictured above (1-2), Jose Carreras' manager Peter Kuperf, Ebert and Carreras. Conductor Lalo Schifrin is seated behind the piano. MB

**BCM Dances Back: Avoids Techno**

by Bob Lyng

Following a summer of rumours and allegations that Brian Carter was no longer in control of BCM Records, he has now hit the market with two new releases, the company's first in six months.

According to Carter, BCM will concentrate its efforts on reper- toire that has a chance of getting into the Top 100, without following the techno trend. He is confident that BCM's two new releases, _Dream_ by the Norwegian Top 20 group W.I.P, and a reworked version of _Radio Africa_ by Latin Quarter with the Blundu Boys, reflect the company's new radio-friendly production concept. "We can no longer ignore radio. We are doing a lot more radio promotion than before, but we have to fight against Michael Jackson and everybody else. Some stations such as NDR/Hamburg, however, have picked up on the titles within the first week of release."

BCM was on the financial brink after losing such major artists as De La Soul and Technotronic. Also, according to Carter, the company made some questionable decisions involving the opening up of offices in England and France, releasing too many records and spending too much on image. "We lost DM300,000 (app. US$190,000) on the Summer Dance Festival in Berlin. BCM never recovered from that," says Carter. This, along with attempts to gain control of the company by Sam Kleinman, owner of Los Ange- les-based Romance Records, fuelled the rumours. Eventually Carter managed to win a court order prohibiting Kleinman from entering the BCM premises. "The order prohibits him from even talking to anybody about BCM," says Carter, adding, "He is not a shareholder in BCM. He has no say; he controls nothing."

Having laid off staffers and moved headquarters to Hamburg, Carter set about putting together a new A&R concept. "The chart system has definitely changed the marketplace here," Carter observes. "At the moment, we still want to release underground dance product, but it's almost a fact of life that if an independent wants to survive [in this market], it must make records that get radio play, just like the majors. They have to create a chance for more than just underground sales."

But shooting for playlists is not the only change in Carter's thinking. "We must get away from selling singles. There's no money in that. It is, therefore, important to develop album acts, to take more creative control. This is nec- essary because German radio's attitude toward dance music is negative. Some stations have a dance format, but not enough to make a difference, and they do not count for the charts, because they are not monitored by Media Control."

BCM is not a member of the _Group Dance Music_ label, founded by numerous German dance labels to combat the Media Control system of compiling the singles charts. "I do not think the majors are interested in a dance chart, or in making the Top 100 more accessible to independent labels. The majors' records are already on the chart, so there is no problem for them. The majors may agree to an official dance chart, but this is something BCM has been opposed to for the last two years. We could be number one in a dance chart, but that wouldn't mean anything. I don't think major retailers will order 5,000 units just because a title is number one in a dance chart. It is better to follow the lead of the majors, to accept the radio-oriented charts and to make sure we have 'radio records' that are effect- ively promoted at the stations."

**Virgin's Lange Criticizes Radio Over New Enigma Release**

by Robbert Tilli

Is German radio fed up with the Enigma concept of Gregorian dance music? Virgin Germany MD Udo Lange criticizes the lack of any substantial airplay in his country for the new single "The Rivers Of Belief," the fourth single taken from the global hit album MCMXC a.D.

"We got fairly good airplay when we started the project with Sade-ness in October 1990. Now German radio won't play that music. I think it's quite normal to release four singles off one album. Rivers Of Belief is the record-best track on the whole album. Although our new German chart system is partly based on airplay for the slots between 51 and 100; it, fortu- nately, trade the charts on a sales basis. It gets less than 10 plays a week, which I can't understand. Nevertheless, we have already sold 100,000 copies of the recently re-released album. It seems German programmers don't like their own culture because they think they have none."

Charivari Radio/Nuremberg head of music Mathias Hoff- mann sounds very determined about the lack of support for Enigma on his station. "The first single we really powered. We played it five times a day for a period of four to five weeks. In the beginning, we were not sure if it would fit into the morning programmes. However, feedback from our younger listeners made us decide to give it a big push. This first single was the best, the rest of the album is just more of the same, which gets boring after a while. So we don't play it."

National broadcaster WDR 1 is an exception. Says head of music Werner Hoffmann, "We've had the new single on the playlist for seven weeks now, although in normal rota- tion. We think it's not such a clear hit as Sade-ness was."

Virgin reissued the album across Europe in a new sleeve depicting a hologram of the album from the original LP art- work. The album contains four bonus tracks, all remixes of the singles. Including sales of this "limited edition" version, the album has sold in excess of 700,000 copies in Germany alone. With five million copies sold worldwide, 1.5 million of them in the US, MCMXC a.D. is Virgin's fourth best-selling album ever, trailing Paula Abdul's _Forever Your Girl_, Cult-ure Club's _Coloured By Numbers_ and Mike Oldfield's _Tubular Bells_. Abdul's _Forever Your Girl_ sold over 10 million copies worldwide. Total sales of Sade-ness reached up to 800,000 copies for Germany and over four million worldwide.

Virgin Germany has lined up a marketing campaign, including 30-second TV advertising spots to be shown on MTV Europe three times a day in the first two weeks of December. In Ger- many, Virgin is running a nation- wide radio campaign, consisting of 30-second spots, as well. Adda Lange, "The retailers showed no real enthusiasm for the 'limited edition.' I can't blame them for that. They thought that nobody would buy the album for the second time. They feared there was no market for it, but the marketing concept obviously worked."

**Chrysalis Germany Fate Expected Early 1992**

by Ellie Weinert

Thorn-EMI's acquisition of the rest of Chrysalis Records Group (M&M November 30) has focused attention on the fate of the German operations of Chrysalis. Sources inside Chrysalis Germany say that all 16 employees at the Munich office could be laid off by the end of March 1992.

In a written statement, Chrysalis MD Jochen Kraus says, "Currently, the location and organization of the company is being dis- cussed. It is possible that personnel may become redundant due to overlapping of administrative functions. However, we plan to operate on full steam ahead with regard to the spring release of our international and domestic artists." Kraus also says the company, set up in October 1987, "is a suc- cessful and profitable company, especially in the field of its own national A&R policy with local productions, such as Michel van Dyke, Sace & Manetti and Danny B."

EMI Music GSA regional MD Helmut Fest welcomes the news from the UK parent compa- ny. In a prepared statement, he says, "Chrysalis has proven itself to be a highly creative force within Germany and abroad and we are especially pleased about the acquisition. We plan to continue to give the Chrysalis label in Ger- many an autonomous role in order to uphold the identity of this world famous label in the future. In which form and at which location this will be carried out will be dis- cussed and decided within the next few months."

**G/S/A**

**Virgin's Lange Criticizes Radio Over New Enigma Release**

**East West Taps Crossover With Carreras, Schifrin**

**BCM Dances Back: Avoids Techno**

**Chrysalis Germany Fate Expected Early 1992**
If techno-dance music needs a figurehead, Rete 105/Milan music director Alex Peroni believes he's found one in the shape of stylist, clothes retailer and musician Joe Inferno.

Inferno has released the mini-album Techno Church on the New Music label. It includes a band's own Aketo Diskak label), is approved, New Music manager Massimo Recine disagrees. Says Recine, "That was his personal opinion, but a degree of democracy exists within the firm. Some of us believe that you can't underestimate this genre of music, and Landro gave the green light. From the initial reaction to Inferno, I'm convinced we'll be proved right."
Radio Dockside Sets Sail

In Antwerp

The port of Antwerp is the target territory for the newly opened private station in Belgium, Radio Dockside 105.9 FM, launched December 2. The station is owned by Eric and Marc D'Hondt, who purchased their licence and studio from former Radio 29/Hovenue, close to the port of Antwerp.

Says Eric D'Hondt, "We thought that there was still a big black spot in radio at the port of Antwerp. We have secured the help of the Port alderman, city officials and specialized maritime and transport press. Our newsroom is supported by Lobby's daily newspaper, where the staff will adapt news items for radio broadcast.

Marc D'Hondt is responsible for programming the station. "We are in favour of an EHR/AC format. It's no use competing with other EHR stations in the region."

Van Weijen Joins Polydor Holland

Koen van Weijen will be the new marketing manager of international repertoire at Polydor Holland as of January 1. Van Weijen previously served as MD of IMS PolyGram-owned Import Music Service, which will now be renamed PolyGram Media. He will increase the distribution of video product only.

Van Weijen replaces Andre Otto, who left the company due to a difference of opinion over marketing policies with Polydor MD Albert van der Kroft.

Van der Kroft is splitting the marketing activities of the company in two—a national and an international division. Up until his departure, Otto was responsible for both areas.

Music Store Debuts 'More'

Dutch retail chain Music Store, operating 35 outlets nationally, has launched its own magazine titled More. At a presentation party in Hilversum, the maiden issue was handed to RCA recording artist Esther Teylu.

Music Store hopes the consumer A4-sized magazine will boost the chain's profile. "The growing supply of records makes it necessary to inform the consumer," says MD Martin van der Zouwen. "We literally want to give them 'more', and this magazine is one of the ways to do so."

The magazine is published in conjunction with Muziek En Beeld Services, publisher of various trade and consumer magazines in Holland, such as Muziek En Beeld Info, Meltdown and Video Verhaal Top 50.

NRK Restructures Radio For 1993

by Kai Roger Ottesen

Norway's pubcaster Norsk Rikskringkasting (NRK) is now planning to recognize its two original stations, while introducing a third station P3 by late 1993. Although planning is still at an early stage, NRK has presented a proposal which the board is now discussing. They are expected to make a decision in January of next year.

Speculation now has ended on how the state-owned institution should finance its third station P3 (see M&M November 9). Sources close to NRK say the financial aspect of the launch is no problem. NRK is funded by the government through licence fees from NRK viewers and listeners. It is not allowed to carry advertising.

Each station is likely to have its own format and profile, which would look something like this:

NRK P1

- Profile: Culture and society
- Format: Classical music/jazz up to light rock
- Target audience: A wide variety, young and old.
- NRK P2

- Profile: Districts (programmes are produced by the district offices)
- Format: MOR
- Target audience: Adults

NRK P3

- Profile: Entertainment
- Format: EHR
- Target audience: 12-30

Says: NRK P1 head of programme planning and information Rianne Grevensan, "We want to give a broader service to our listeners. With the three stations, it will be easier for the listeners to identify which they are tuned to, and we will be able to service most ages and interests."

The conditions set for a P3 launch include requiring more classical music and focusing on minority groups and more culture and society issues. Sources have hinted that the proposed P3 format is a way of "sneaking through the back door," thus avoiding the conditions set by the government. Grevensan explains, "Alone, P3 will not fulfill the conditions, but P1 will. What we will do is restructure the whole radio side of our business. Then we will have a clean conscience.

Music will make up 50% of the programming on P3. NRK has lost young listeners, according to the latest MMI survey, but Grevensan says, "We feel it is our right to serve the under 25s, as well."

He adds that this is also a strategic move in the battle for listeners now fought between local/commercial stations and NRK. P4 another national private commercial station, is expected to be on the air soon.

But how could the forthcoming private P4 compete with state-owned P3? Grevensan responds, "We do not know yet what kind of profile P4 will have. However, it seems that there could be a lot of money behind the project, so it would be able to produce quality programmes. It could be a strong competitor."

The record company marketing and promotion people are pleased with the introduction of two new national stations. EMI head of marketing/A&R Ter Eriksson comments, "P3 will be an important station. Its strength is that it has a very good technical set-up, and essentially, it is national. However, the local/commercial stations will not be less important. Those stations are familiar with their local markets and listeners can relate to the presenters. NRK will lose more market share there, but P3 is likely to be stronger in the future."

Sources within Sony Music say, "It is a must that we work with both P3 and P4, the way we already do with NRK P1 and P2. Because the stations are national, it means a lot to us."

Adds Virgin head of press/promotion Martin Nielsen, "What is national is more interesting than local, but our interest in P3 and P4 will not affect the local stations which already have been given priority."

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Recruiting: Getting Prepared

Listed below are six vital points to consider before recruiting new personnel:

1. Have you decided to recruit? Too often people rush into recruiting decisions when reorganization of departments might prove more efficient and profitable.

2. Do you feel you need to go outside the company? Often the solution is within the company; but if you don't regularly or accurately appraise your staff, you can't have an idea of the internal talent available.

3. Does your company have trouble retaining staff? If staff turnover is high, it might be advisable to do an audit, or exit interview, to determine why people are leaving in order to remedy these faults before embarking on an expensive recruitment campaign.

4. Do you have the finances and authority to recruit from the outside? If you pay peanuts, you will get peanuts - one of life's truisms. There is nothing more frustrating than seeing good people you can't afford or recruiting them only to find that your superiors won't sanction the expense.

5. Create a good job description. If you decide to recruit, a candidate should receive a job description in his or her application packet that contains:
   1) A job title reflecting the content of the job and not implying the sex of the job-holder;
   2) An objective which includes an overall statement of the purpose of the job, department and organization;
   3) Tasks, with a thorough analysis of duties and an outline of acceptable standards of performance;
   4) Responsibilities for staff, materials, etc.
   5) Accountability showing how the job fits into the organization and to whom the job holder is responsible;
   6) Working conditions that are relevant to the job;
   7) Training; what's available to help the job holder's performance;
   8) Create a "good person" specification. All too often, mistakes are made in recruiting because not enough thought is given to what type of person is required and what attributes are necessary for the job. The requirements usually are in the following areas:
      1) Health and Fitness
      2) Education and training: What does the job require in terms of general education and specific training, such as apprenticeship certificates or certain training courses?
      3) Experience: The required experience must be demonstrably relevant to the job. Could experience and skills gathered in different settings be considered? Should length or breadth of experience be considered? What is the level or range of education?
      4) Special skills or knowledge: What specialist knowledge is needed without which the job cannot be done, such as computer knowledge? Is it a job that require particular aptitudes in understanding mechanical principles, dealing with figures and drawing aptitudes? How will this be assessed at the interview?
      5) Personality and disposition: What kind of role does the job involve in terms of initiative, reliability and leadership? Is it best to try to define personality traits as precisely as possible, such as "ability to achieve rapport with clients," rather than "outgoing," easy to get along with? When considering these categories it can be tempting to write a specification that describes an ideal and unattainable candidate. Over-specified can mean that potentially good candidates are eliminated and that recruits have higher aspirations than can be met in the job.

Getting To The Right Person

Radio advertising, newspapers, trade magazines, employment agencies and telephone pre-screening are possible recruiting avenues. I have known some radio stations which don't use their own advertising to recruit new staff. One of radio's greatest strengths is its ability to get to potential candidates when they are not actively in the job market, which could increase the quality of reply. I recently heard a US station manager say he never used his station to recruit because he has the wrong kind of people listening! Newspapers are often the traditional solution; but remember quality of reply. Non-radio trade magazines are used by some stations when they want to recruit specialists from a particular market, such as finance or retail. Those trades can be very effective in getting to new candidates.

Employment agencies can be expensive. It is far better, if available, to use a radio specialist like John Dabrowski's Radio Connections company in the UK. However, this method is not yet common throughout Europe.

Finally, a great deal of time and energy can be saved by structuring telephone pre-screening of candidates if a set number of key questions are asked and the number of reply is noted to eliminate unsuitable at this point. Too often, we go for volume and not quality.

The Interview Process

Under normal circumstances, I would recommend a minimum of two interviews, the first a short, screening interview; the second, a short-list detailed, structured meeting. I recently heard an American tape on recruitment where a sales executive was asked if he had seen one candidate 15 times.

The Screening Interview

Here are eight questions you can ask on your first meeting with a candidate:

1) Which of the jobs listed on your CV did you like the best? If the candidate liked all of them or is non-committal, you may have an indication of initiative or lack of it. You may determine a lack of planning for personal growth. It is normal to have preferences.

2) How did you get your jobs? The answer here will indicate a candidate's resourcefulness. Did he or she get jobs through family connections or were other resources utilized? Did the applicant plan and embark on a definite campaign to obtain particular jobs or take them as a means to an end?

3) Why are you interested in a position with our company? If the sole motivation is money, then eliminate the candidate. If the candidate has researched your firm and can indicate why working for you would be stimulating for both parties, then the candidate has passed a major interview hurdle.

4) What are your long- and short-term career aspirations? This is a most important question. Every person should know what he or she wants to do in the next year and have some idea of where he or she is going for the next five years. Failure to answer this question effectively indicates that he or she has not evaluated his or her own potential and may not evaluate yours.

5) What are your major assets and weaknesses? Do not expect people to reveal their innermost secrets, but do expect them to know their faults. The person who is aware of his or her own faults is usually motivated to an effort to correct them. Evaluation of assets gives an indication of self-confidence.

6) What job would you ideally choose to manage? This is a good indicator of suitability for your firm. Does imagination mesh with the reality of the person's capabilities? Is the candidate a dreamer?

7) What do you do in your spare time? This is a "fishing" question. The answer indicates the candidate's interests and his or her aptitudes through talking about hobbies. It is surprising how many good engineers play chess or have other sedentary hobbies, while good sales people tend to have more gregarious ones.

8) What was/is your father's occupation? The candidates attitude towards his employer and his or her attitudes through talking about hobbies is very important; let the candidate give you clues to his or her total make-up. If excuses are made for the father, this candidate does not belong with you.

The Second Interview

Hopefully, your short-list will be no more than three or four people per position - the interview needs to be far more thorough. You must know what information you want, what questions you must ask to get the information and how you will use it to make your decision. The second interview needs to be far more detailed than the first with the candidate notified in advance of different topics to be discussed. Here is a list of questions that he/she knows what to expect and prepare.

The interview should contain different types of questions and tasks, enough variety for you to see the candidate in context by creating situations not unlike those encountered in the job. Get them to present their ideas on a set subject, like five minutes on "How would you tackle the job" and 10 top ideas on how to promote the station. All too often we never look at the sales executive's "in action" until it's too late. Ask them how they would respond to specific scenarios and see how they react. Ask the candidate questions about their analytical abilities and judgement. Get them to give answers to questions of a comparative nature in order to see what kind of vision they have. Ask them future assessment questions. Selling is a pressured job, so it is not unreasonable to apply a certain amount of pressure at this point.

Other points to consider: ask direct questions; stick to what, where, who, why type of questions; be comprehensive in investigation; and give the candidate ample opportunity to ask his or her questions.

Remember, first impressions are very important; let the candidates express themselves. Often interviewers spend too much time talking about the company and, worse still, about themselves!

Personality Testing

It is a useful idea for short-list interviews to contain some sort of personality testing like Thomas International or Cattell 16PF in order to give you a more accurate guide. Many interviews are short and the interviewer does too much talking, asking closed and leading questions which yield biased results. Tests aid the selection process by ensuring candidates have certain personality traits, and with costs at about £40 per candidate, it is worthwhile investment.

Induction Procedures

The educators say, "Give me the child at seven and I'll give you the man." Well, in radio terms, if you have recruited properly, there is no guarantee of success if there is no properly structured induction programme to follow.

I would say, "Give me a new recruit for the first seven days, and I will tell you how successful they will be in the next 12 months or so." Induction programmes vary dramatically, so in my next article, I want to look in detail at induction training, monitoring procedures and testing to assess progress.

Tony Grundy owns broadcast sales specialist and management consultants Communicate Now. Grundy has been in the broadcast industry for 17 years, during which time he was sales director at Radio Airwaves and Radio 210/Reading, where he was MD. He was also named deputy MD when Radio 210 merged with GWE/Bristol in June 1989. He can be contacted at tel: (+44) 491,873 185 or fax: (+44) 491,875 180.
Q: How does your new job compare to your existing responsibilities?

A: The best job I ever had was being head of marketing & sales for CBS, because then I was involved in the development of artists. Those that came after that were more like staff positions than line jobs.

When the clay is still wet and you are forming what the A&R people call a concept, you put something together that the public wants. You have a chance to design, but not to alter, the package around which the artist would be created. All of that is like the earliest days of artist development. Watching the band play in clubs, seeing them rehearse, talking to them—that's the best job in the record business.

In an international position, an artist's development may involve talking to the manager of an act signed in another country. There can be conflicts among the marketing companies. All you are doing then is adding a sprinkling of extra stardust into the conversation, but the work is being done by the company within the group that has signed the artist, and which is involved on a day-to-day basis. So you keep being removed further and further from the handling of that creative process.

And that's the distinction that comes with an international job, as opposed to an operating or domestic job. You have people running Polydor, London, Go Discs! and M&G Records who are dealing with the development of the artists. All you can do is hope to pass direction onto them, and, as people know, my direction comes usually at a loud number of decibels.

Q: There are some military parallels you could draw that suitably describe what you do.

A: Running a record company—being an MD—that's the day-to-day front lines. This is really very much like an army in which you have troops in the field and commanders who are being asked to capture an objective set by some core commander 50 miles from the front.

Back in the capital, which may be 1,000 miles away, the strategy is planned at international headquarters. The next level might be Paris and the front may be the Rhine. Each of the commanders has a responsibility. The one in the middle—the chairman or core commander—has to be sure his front line is supplied with good distribution, services force and materials, so the person at the front line can win the fight by having the material he needs.

In turn, you've lost that war when the front lines have a hit, but if product isn't delivered or properly sold to the stores, the in-store display is set up to let the public know the record is available and orders don't get to the dealer in time to tie in with having a network of information coming from our individual companies, by way of computer, satellite, and networking, so that somebody can push a button on a screen and get the information he needs. I'm talking about moving our center from being administratively to being an information service, so that we can spend all our time in communicating.

Perhaps there's something happening there when you look at the screen—almost like stocks and bonds—that you suddenly see something flashing at you that says this record or act is breaking in a couple of places. Then, maybe it's time to talk to the manager, as perhaps the act could do with some television or some press. Perhaps you can start thinking about doing a tour in Southeast Asia because the screen shows that between Bangkok, Singapore and Hong Kong, the record is happening.

We have not had that attitude; we've been historically marketing people for the center, for the most part. We have given out what has happened: we send out reports on the platinum albums for the last six months, sales figures, charts. Instead, we need to take that raw information and make some thoughtful marketing evaluations of what we've got. That's the essence.

Q: You've also said in the past that you want to change negative perceptions of the US company. What's the history behind this point of view?

A: We're all going to have the same relative market value, but where the artist goes has to do with where they feel most at home. Our "big three" in London—Phonogram, PolyGram and Polydor—are run by individuals who suit themselves in terms of what they want to project upon the artist they sign. There's no corporate directive that each company will aim for a certain genre.

And if it turned out that they were all companies of one sort, that would be okay, too, because there are enough great dance, rock and MOR acts that I'd be satisfied if we captured 100% of that genre at any one time.

I don't ever feel that we've got to label our company in a way that anybody could say to me, "Look, we have enough rock acts; they're doing the right thing."

Q: How do you feel about European talent? Is the pool large enough?

A: Yes, of course. The difficulty is that, in a lot of European recordings, that are successful domestically in most markets are derivative of things that are Anglo-Saxon. If they're successful in their own country, that's fine—if the investment makes it sensible.

But, if the act isn't one that could be delivered internationally, the local MD gets confused when nobody cares about it in other major markets. Then you get the conflict of "Why aren't you working my act?"

This [confusion] stems from the fact that derivative acts may not travel well, yet are very successful. How do you get an A&R person to look at an act that, while not imitating them, has some of the qualities of Dire Straits. That act might not sell outside its territory, but it would sell within it because there's a waiting market for the next Dire Straits album. For four years, you could do fine with a local band that has some of the sensitivity, music, and ability of Dire Straits, and then in the fifth year, the "real thing" comes.

Q: Are there different, distinct A&R philosophies for the various PolyGram labels?

A: We're all going to have the same relative market value, but where the artist goes has to do with where they feel most at home. Our "big three" in London—Phonogram, PolyGram and Polydor—are run by individuals who suit themselves in terms of what they want to project upon the artist they sign. There's no corporate directive that each company will aim for a certain genre.
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Managing Director: Jean-Yves LEROY - Assistant to the Managing Director: Laurence GOBET
International Department: Joëlle SINGY & Gaëlle GEORGY
Nineteen-ninety-one was surely a watershed year for jazz. But despite many gains, major stumbling blocks still exist that hinder its potential growth. Will 1992 see better cooperation among the three industry powers: record companies, radio stations and retailers?

For more information please call Vera Bra Music Group/VMG-Artist Promotion, Tel.: (49) (221) 51 20 31, fax: (49) 11 22 11 52 95 63.

Two markets, or is it a broad tendency reflecting a true consciousness? European label executives, broadcasters, and retailers, a mystery. But jazz has tenaciously survived for nearly a century, the source for so much of contemporary music, part of the culture. This is reflected in both sales and airplay, in the U.S. as well as in Europe and other territories where jazz has become part of the culture.

This peculiar circumstance—that something so vital and far-reaching, the source for so much of contemporary music, should itself be relegated to the cultural sidelines—is a true mystery. But jazz has tenaciously survived for nearly a hundred years through long periods of neglect and even the occasional revival. Jazz survives. Jazz evolves.

What is certain is that the audience for jazz is growing, as evidenced by record attendance at such events as the Montreux and North Sea jazz festivals, not to mention the proliferation of such festivals themselves.

And increased coverage in the media of a host of rising young players has helped to revitalize the image of jazz as a hip and contemporary form of expression, in line with a larger, younger audience used to identifying image with the music they listen to. Artists such as Bradford and Wynton Marsalis (Columbia) and Courtney Pine (Antilles), apart from their fine music, have attracted press attention based in part on their youthful, hip images. Of course, this is nothing new to jazz, just its most recent apparition. Artists such as Chet Baker, and even—or especially—Miles, to name just two, were no strangers to such appeal. And there is no doubt that labels have responded by capitalizing on this aspect of their younger artists, and have had some spectacular successes, the above-mentioned players among them.

This has been for the good of jazz in general, as these breakthrough names have garnered attention for other, veteran musicians, and have been essential in fueling what seems like a genuine revival of interest that goes much deeper than increased sales for a few priority acts.

With estimated sales for the nine largest European markets of at least 18 million units, with a wholesale value of approximately US$100 million, (see M&M, July 20) jazz sales are nothing if not robust, and record companies are increasingly aware of the significance that jazz can play in their overall strategies.

"Europe is a very good market for jazz," says GRP director/international marketing Jim Fishel, "and a growing one. But nothing is predictable, and each country must look at its own needs. Perhaps surprisingly, Portugal and Greece are among the markets that have seen a major increase.

Christian Jirafa of EMI France also sees an increase in his home territory. "The market in France is growing. It's evident in both sales and concert attendance, as well as the many new jazz clubs that are springing up." Windham Hill Europe's general manager Frank van Houten concurs.

"There's tremendous room for growth, though this type of music is never easy to promote."

BMG, European promotion and distribution partner for GRP, is determined to exploit this growth. The international department's Jacqueline Buxton is emphatic. "Jazz has been designated a priority for the company. It will definitely be properly promoted, which proves that we think Europe is a great market. And GRP director European marketing Kurt Albrecht notes that "we are considering the possibility of a major, long-term commitment to the future of jazz in Europe."

With such apparent confidence and commitment from the labels, and such obvious interest on the part of consumers, coupled with a modicum of media hype, everything would seem ripe for a veritable market explosion. Yet no one, not even the most optimistic product managers, expect that to happen. Why?

A Debacle

Perhaps events at Jazz FM/London may help to explain some of the problems that jazz encounters between the final notes of a record company session and the first solos heard on the stereo of a jazz-listener.

Jazz FM was meant to be the U.K.'s, indeed Europe's, first full-time jazz station. It may yet achieve that aim and survive. But its growing pains may become fatal, and its troubles may be a harbinger of the future of jazz radio in Europe.

In March of 1991, one year to the month after its first broadcast, newly appointed Jazz FM programme controller Malcolm Laycock announced a major reorganization, including layoffs and format changes, in response to the latest JICRAR audience figures which gave the station a very poor 5% reach. The new emphasis would be on "accessible, popular jazz."

Financial problems increased as the year wore on, and, in July, a second reformatting was announced for the fall. Claimed to be part of the process begun in March, the changes in fact went much further. In its promise of performance with the Radio Authority, the agreed definition of jazz included soul, blues, and bebop, rhythm and blues, Latin and Afro-Caribbean music, reggae, dance, and "all forms of music which can be said to have been influenced by jazz."

Interpreted broadly, this enabled the station to add such artists as Eric Clapton, the Rolling Stones and Sting, as well as other jazz-influenced pop artists to its playlist, in a bid to improve its ratings. In late October, station founder David Lee resigned from the board in protest over these changes.

Amid further firings (bringing the total to 41 in just 18 months), and attempts to acquire the ailing station by investors, fears mounted about the possible demise of Jazz FM.

That, in summary, is the situation as it stands at press time. Reaction from the industry has been cautious, but disenchanted. EMI International jazz marketing manager Tony Harlow comments, "Jazz FM has been a bit of a disappointment, but we don't see it as a setback. It certainly wasn't a mistake to do it, but it simply didn't work out. The music has nothing to do with it; the problems were management problems. I personally think it means a successful jazz station is an impossibility."

Even Malcolm Laycock, who is confident the station will survive, echoes these sentiments. "With a potential audience of 9.7 million, a jazz station is quite clearly as viable as any other format, such as rock. But it is not a format specific to our ownership situation. What has happened here will not necessarily happen at another jazz station."

Airplay

Yet the Jazz FM debacle may scare off future projects of a similar nature. The diversity of jazz—and the styles enumerated in the station's promise of performance is not so far-fetched—may be at once its greatest virtue and its biggest drawback, at least as far as programmers are concerned. The variety of product, from straight-ahead to fusion, via a myriad of off-shoots and in-betweeners, not to mention the vast repertoire of past recordings, is either paradise or purgatory for a thoughtful programme director.

What is certain, is that the audience for jazz is growing, as evidenced by record attendance at such events as the Montreux and North Sea jazz festivals, not to mention the proliferation of such festivals themselves.

And increased coverage in the media of a host of rising young players has helped to revitalize the image of jazz as a hip and contemporary form of expression, in line with a larger, younger audience used to identifying image with the music they listen to. Artists such as Bradford and Wynton Marsalis (Columbia) and Courtney Pine (Antilles), apart from their fine music, have attracted press attention based in part on their youthful, hip images. Of course, this is nothing new to jazz, just its most recent apparition. Artists such as Chet Baker, and even—or especially—Miles, to name just two, were no strangers to such appeal. And there is no doubt that labels have responded by capitalizing on this aspect of their younger artists, and have had some spectacular successes, the above-mentioned players among them.
So called "crossover" success is the goal of many labels and, in addition to triumphs like Harry Connick Jr. (Columbia) to those who already know the music. Radio, in the guise of dedicated producers at many stations, is shedding jazz's image as one of the most interesting bands around. Contact Frank van in that renewal. This group has been an important factor in that renewal. This album demonstrates beautifully the necessity of cultural to jazz and, popular music in general, is recognized much more than a meeting of traditional and progressive styles. On songs like Eric T or Zola's Smile, this fertile collaboration demonstrates the same musici...
THE SHAPE OF JAZZ IN THE 90'S
THAT HOLIDAY FEELIN'
JOE WILLIAMS
FEATURING A.O.:
KENNY BURRELL, guitar
CLARK TERRY, trumpet
BANK WESS, tenor sax
DENNIS MACKEE, drums
VERVE 849 556-2

HAVE YOURSELF A JAZZY LITTLE CHRISTMAS
FEATURING A.O.:
ELLA FITZGERALD
OSCAR PETERSON
BILLY HOLIDAY
ROLAND KIRK
VERVE 840 501-2

QUIET AS THE MOON
DAVE BRUBECK
FEATURING A.O.:
BOBBY MILITELLO, flute, saxophones
CHRIS BRUBECK, bass & trombone
RANDY JONES, drums
EMELIGHT 820 845-2

SOMETHING TO CONSIDER
STEPHEN SCOTT
FEATURING A.O.:
JOE HENDERSON, tenor sax
CRAIG HANDY, tenor sax
JUSTIN ROBINSON, alto sax
PETER WASHINGTON, bass
VERVE 849 557-2

STANDARDS
JJ. JOHNSON
LIVE AT THE VILLAGE
VANGUARD WITH:
RALPH MOORE, tenor sax
STANLEY COWELL, piano
RUFUS REID, bass
VICTOR LEWIS, drums
EmArcy 848 328-2

THE KOLD KAGE
CASSANDRA WILSON
LIVE FEATURING:
JAMES WEIDMAN, piano, synthesizer
KEVIN BRUCE HARRIS, electric bass
MARK JOHNSON, drums
JMT 849 149-2/4

VERVE 849 357-2

MY HORNS OF PLENTY
GEORGE COLEMAN
FEATURING:
HAROLD MARBNE, piano
RAY DRUMMOND, bass
BILLY HIGGINS, drums
VERVE 849 357-2

CASSANDRA WILSON
LIVE FEATURING:
JAMES WEIDMAN, piano, synthesizer
KEVIN BRUCE HARRIS, electric bass
MARK JOHNSON, drums
JMT 849 149-2/4

PAUL MOTIAN IN TOKYO
WITH:
BILL FRISELL, guitar
JOE LOVATNO, tenor sax
JMT 849 134-2

LAST DATE
ERIC DOLPHY
WITH:
MIJA MENGELBERG, piano
JACQUES SCHOLLS, bass
WILLIAM MIDDLEBROOKS, bass
OSCAR PETERSON, piano
RAY BROWN, bass / ED THIGPEN, drums
VERVE 837 758-2

POLYGRAM - GREAT LABELS, GREAT ARTISTS, GREAT JAZZ
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Hard Times For Heavy Airplay

Although hard rock is getting more media attention these days, the music is still under-represented in airplay terms when compared to sales. The lack of airtime means a constant headache for label managers, who are forced to look elsewhere to get support for their acts.

"Now, with Guns N' Roses being aired all over Europe, things may be changing," Comments MCA/Geffen promo manager Liz Morris, "It's still a problem in Europe to get hard rock on radio, you need a soft ballad. Guns N' Roses are the exception to the rule. They are so big, they cross over any way." Sometimes MCA/Geffen releases other singles in the different territories. "In the UK, we released Tesla's Edison's Medicine, a heavy rock song. We wanted the fans to know that the band was back with an electric album after their Five Men Acoustical Jam EP. On the continent, we released Call It What You Want, a much softer song, otherwise there's just no chance to get it on the radio. But mainly, we promote hard rock acts as album projects. We go straight to the fan base and concentrate on in-store material and extra tracks on singles."

Record companies have exhausted all kinds of gimmicks to grab the attention of the programmers. "We try to be as inventive as possible," says Epic international marketing manager Monika Marin, "Bonus tracks are sometimes good excuses for programmers to play a certain record. When a tour of a band is planned, we print the dates on the sleeve because programmers need information. This info can be the angle—why they play a record."

One of Sony Music's priorities is Pearl Jam, who released their debut album Ten in September. Adds Marin, "On November 8, we flew in some carefully selected European wholesalers—radio people included—to New York to attend the concert at CBGB's. In this way, we have created a buzz around Pearl Jam in the media. We expect the band to be touring as support for the Red Hot Chili Peppers early next year."

Epic highlights of this year include albums from Alice Cooper, Ozzy Osbourne, Europe and Mindfunk. On the Columbia label, the emphasis is on Lover/Hate's upcoming album, as yet untitled.

Nineteen-ninety-one was a top year for A&M with the enormous successes of Amy Grant, Bryan Adams and hard rock band Extreme, who enjoyed a global hit with their ballad More Than Words. Soundgarden's new album Badmotorfinger is the next ace in the label's hard rock stable.

Smaller Stations

International marketing manager Bert de Ruiter is sceptical about the radio story in this case. "For the moment, we are ignoring radio. Mainly, it will be the same old press story, approaching the right people and bringing in the band for touring. We were successful in this with Extreme. Radio followed on the back of their US hit status. Despite the final airplay, I must say I was quite surprised that a few radio people actually listened to records, especially in Germany. Initially, they refused to play More Than Words because they considered it as being too loud. They based their judgement on the sleeve, which showed a hard rock band. For me, this was a classic case of 'You can't judge a book by looking on the cover'. Maybe we should pay more attention to the smaller stations in the various territories. They are far more inventive and ready to take chances. We also benefit a lot from MTV Europe's Headbangers Ball."

The success of Extreme can also slow down the progress of other bands, as experienced by French band Tippsy Wit, who are signed to Fronteau, the metal division of FNAC. Says label manager Stéphane Girard, "We encountered enormous problems when we released the first single For Your Love off their debut album Songs & Dreams this summer. It was a ballad in an acoustic setting similar to More Than Words. The video clip showed the band on barstools...so, close to the Extreme concept. Well, in short it was a disaster. Everybody laughed at them, as if they were copy cats. French radio is just blind and deaf."

Tippsy Wit—the only rock band on the "death metal" specialized label—may have been the victim of a badly timed release and silly prejudice by radio programmers, but their fan base is growing by the day. Adds Girard, "In front of 30,000 people at Le Balle D'Or—a 24-hour motor race—they opened the show for Iron Maiden. It was the last concert of their 1991 world tour. That was the big test; everybody sang along with them, and there were no cans flying through the air. So far, we've sold 10,000 copies of the album. First, we are attempting to establish their name in France before we try our luck across the borders."

Strategy

"Radio is afraid of losing listeners. Music has become mass. They don't seem to realize that listening to radio is still different from watching TV. Remote control makes it easy. Everybody don't like what they see to start zapping. For radio, the options are, either you keep it on or you turn it off. Don't underestimate the fact that people are basically lazy."

"All of this made us change our marketing strategy. If the fans can't hear their music on the radio, there must be another way. So we set up a club mailing system. We have selected 120 clubs across the republic who are fully dedicated to rock. It was a tough job, but worth every minute of it. Clubs like Rockfabrik in Ludwigsburg and Grosse Freiheit in Hamburg organize special events and the demand is great."

BMG Ariola Hamburg, who earlier this year lost main hard rock act U.D.O., takes revenge at the beginning of next year with new albums by new signings Crush 'N Burn and Frekska. "No for Weirlor, an interesting band in the funk/metal crossover corner. German SPV's metal label Steamhammer is one of the leading independents in Europe. According to head of Steamhammer Jay Lansdorf, the label doesn't concentrate on radio. "It's hard to see results from radio. We try to organize radio promo tours for our acts, but radio people simply laugh about that. Maybe next year, as soon as we've streamlined our label and dropped some acts, we will be using outside promo companies. However, the reality is that we have to watch our budget. We sell up to 100,000 copies for the top of our product (Sodom)."

"If I see that Michael Schenker can do 30 promo days in Germany alone, I'm interested in how he manages to accomplish that. But radio is not interested in our underground type of metal. Our fans actually listen to records. So we have to be careful not to throw our money out the window. Perhaps it's better to spend our money on tour support and photo sessions. We won't give up on radio, we can always pull the plug."

Lansdorf never forces bands to make more radio friendly music. "I always say to our bands: 'If you want to be on the radio, then write a radio song. That's the only recommendation I can give, but the artists don't understand what is required. Our advice is 'Make your own music and don't (continued on page 23)
THEIR F***ING GREAT DEBUT ALBUM 'TEN'

The songs on Ten explore the magnificent profundity of everyday reality; they ring with an earthiness and mysticism that convey a dazzling array of emotions, the music would be heady even without vocals... Vedder magnifies the intensity... Ten is the sort of album that makes you want to stand on a mountain and yell.

KIM NEELY ROLLING STONE

If Seattle is an oyster, then this band is the latest grain of sand to creep inside and grow into a pearl... The sound is round and clean and powerful serious rock and roll for our times. MUSIC EXPRESS

This band is real. LOS ANGELES TIMES

PEARL JAM COULD BREAK YOUR HEART.... IF YOU LET 'EM. LA WEEKLY

THE NEW SINGLE

LOVE/HATE

EVIL TWIN

OUT NOW

COLUMBIA
"...An excellent opening move from a band whose future looks very bright indeed..."
MARK BLAKE, METAL FORCES

"...Sure fire evidence why pop's place in hard rock should be excavated...
CHRIS MARLOWE, ROCK POWER

"...This fire'll be burning for quite some time...
LYN GUY, RIFF RAFF

"...Impressive...
...A truly international act...
TOMMY VANCE, BBC Radio 1
Although the Steamhammer artist roster is mostly underground, "radio bands" sneak their way in. The New York-based Hittmen provide hard rock in a Bon Jovi/Queensryche mould. "Their album, due for release in the second quarter of 1992, will be produced by Bob St. John, who worked as engineer on the two Extreme albums."

The hilarious Dimple Minds, who sing in their own language, have just released their fourth album Heiden Der Arbeit ("Working Class Heroes") with enough good radio hooks. Sodom, the label's flagship, are now preparing their new album with "Metallica radio crossover potential."

Are special formats the answer to the problem of lack of airplay for rock product? MD Paul Birch of Revolver FM/Heavy Metal Records—the home of Slammer—says radio stations who want to find new audiences have to pick out another kind of music. "The problem is we're stuck in a vicious circle. The whole imagery has become too important; the press focuses on that. Criticism comes from the radio side, where they complain that all these bands look the same. Subsequently, they don't play the records."

"I would suggest if you can't join them, beat them by founding rock radio stations. As the moment, the only difference between radio stations is their geographic position. Rock radio could be tremendously successful. Consumer demand will break the doors. The success of Bryan Adams proves that there's a market for rock. Our bank managers were in the '90s. They're still consumers; we're not making records for kids alone anymore. We're selling them to whoever is interested in music."

"Radio in the '90s has to develop in a way that listeners can tune in and take what they want—"Radio à la carte"—so to speak. If you want news, you just have to tune to a news station. For those in the mood for rock, there has to be an outlet as well. Radio as we have it now doesn't make it easy for rock consumers to tune in. After six o'clock, when everybody has driven home from work, listenership decreases. Special rock shows are programmed late at night. In this way, they're subdividing the listeners twice."

EMI Records (UK) director international artist development John Britley's analysis of the European radio situation for hard rock is very sombre. He questions the attitude of the average programmer. "There's a different perception of rock in the US than here. I don't see why everybody should play the same 20 songs all the time. In London, GLR is the only station that plays music for grownups during daytime. In the US, there's more access to rock."

In Europe, hard rock is seen as a specialized genre, but it isn't. "It's so easy to categorize hard rock fans as long-haired headbangers in leather jackets."

"I would like radio people to see that not only headbangers go to concerts, but people from around 19 to those in their early 40s, who stand in the background enjoying the band's musicianship. They should realize these people are one of the demographic targets they should aim for. There are so many preconceptions because they're not aware of the market. Those bands reach massive audiences, but where can the fans get their music on the radio?"

"In the UK, we experienced the fact that Iron Maiden's Bring Your Daughter To The Slaughter entered the singles chart at no. 1 and stayed there for another week—thus proving its wide appeal—but the record was nowhere to be heard on the radio. It's a disgrace. We're talking about the country's best-selling single here! There are just too many double standards and too few people taking chances."

Two EMI acts, the Quireboys and Thunder, who sold gold in the UK, are still waiting to get established on main (continued on page 24)
Land Europe. Radio is not willing to be helpful, so it seems. "Spike, the lead singer of the Quireboys, is always compared to Rod Stewart, but where is radio support? Nobody thinks twice about playing Rod, do they? So far we have no European hits to report because of the lack of airplay. If radio is not on your side you have to tour the band, which is very expensive. In my opinion, press sells rock music in Europe."

With the same Faces/Rolling Stones-oriented rock as the Quireboys, Def American act the Black Crowes have been successful both in sales and on a radio level. The songs from their 1990 debut album Shake Your Money Maker do get airings across Europe. Says Phonogram international marketing manager Ian Grenfell, "Here you have a band that fits the heavy end of the spectrum of daytime radio. On the other side of that same spectrum, we have Status Quo, specializing in commercial three-minute pop songs, acceptable for any programmer."

Live performances have always been an excellent marketing tool in breaking a band, but who would have thought it also works in the process of convincing radio programmers? Says Grenfell, "I'm convinced that any DJ who is into pop rock à la Roxette can be converted once they have seen a live show. We managed to get a lot of live concerts of the Black Crowes broadcast in different countries. Now they know these young rock rebels are basically great musicians."

The success of the Quo and the Crowes can be easy to explain, but what about metal redefiners Metallica, another commercial and radio victory for Phonagram. "In the first place, their loyal fan base was able to propel the single Enter Sandman and the album into the charts, a fact that forced radio programmers to play it. In the second place, the album contains just good pop songs. Don't forget the band has been in the business for 10 years. With the second single, the ballad The Unforgiven, we are gathering the fruits of all our work. For a raw-edged band like Slayer, we will have to rely on the more specialized shows."

Grenfell feels that radio programmers are changing their attitude towards rock. "I think they're afraid of losing touch with what's actually happening in the streets."

Independent market leader Roadrunner follows a special strategy to promote hard rock to radio. Every two months, it releases a special radio-promo CD, containing four to five tracks of upcoming releases. Says label manager Ed van Zijl, "Working this way gives us the opportunity to keep control of the tracks we want to have airplay at an early stage. It is a gigantic market with only a few outlets. A lot of programmers don't know what's going on really. For them, it's all noise. In Holland only public broadcasters such as VARA and VPRO are willing to play our bands; it's not the Bon Jovi style. Although as a small label we miss the power to force hits like the majors, we are content with the results these CDs get."

"Alternative-oriented VPRO is able to hype bands. As soon as it backed Sepultura, sales increased—so far we've sold 20,000 copies of this year's album Arise. On May 15, it broadcast a Sepultura concert directly. But we can't steer VPRO into our direction. We're just lucky it has a more selectively demanding audience. It seems like the people who were into punk in the past turned into metal fans."

"Another thing that helped in breaking Sepultura was a new marketing medium we developed in collaboration with Sony Music Holland. Outside a Judas Priest (Sony) and Annihilator (Roadrunner) concert, we gave away 2500 cassettes containing one side of new Sony hard rock releases and one Roadrunner side, thus creating a demand for all of them. Retailers reported a run on their shops."

Recently, Roadrunner launched the new Magna Carta (continued on page 27).
One of the few outlets for rock music on British radio is BBC Radio 1's "Friday Rock Show," broadcast from 22.00 to 24.00 for the past 14 years. DJ Tommy Vance, its presenter from the beginning, talks with correspondent Paul Easton at the BBC's Maida Vale Studios where his show is recorded.

"The 'Friday Rock Show,'" Vance explains, "sets trends, or attempts to set them; you try to be ahead of the marketplace. It has been criticized by some of the audience because it stays one jump ahead of the next metal trend. When thrash came along, we started to play it and it alienated a lot of the audience who were more used to softer bands like Genesis and Marillion.

But what you're trying to do all the time is to pull an audience along with you and then, jump back and pick up the next generation. That's the way I look at it.

"The show concentrates on new music, and we also record our own sessions because we want to expose new bands. You've got to feed the marketplace, otherwise it will stagnate. We do this thing called the 'Rock War.' Over a three-week period, we play three demos each week and invite people to phone-in and vote for a winner. These are all bands without a recording contract. On the fourth week, the three weekly winners vie again for the chance to come record a session for the show.

"In an average week, we get 10-15 demo tapes or more. There's loads of talent out there: some of it has yet to be developed; some of it is not very good; some of it is astonishing. It's a very competitive medium, particularly in rock, because in this country radio stations don't concentrate on it. That means it doesn't get the exposure, so we don't get the same complement of rock in the charts as they do in the States."

"I think there is more of a market for it, but historically in this country, we do not have a radio station that concentrates on rock. Radio 1 plays more rock than anyone else at the moment, but it is my profound belief that ultimately there will be a radio station or network in this country that will concentrate on what is loosely called rock music. It's a very broad-based music form, and I don't know how that will affect the marketplace, but I do think it will widen it.

"If people mention a band to me, I'll research it and find out who they are. I also pick up on things from trade and music magazines. I get records from all over the place. I even got a single from Sweden that some guys had pressed themselves. You have to keep your ears very open. We get exceptionally good support from the record companies and many guys have my home number, so I can be 'plugged' there.

"I think rock has got to go full circle and return to a more melodic stance. It's already started, which means it's time for me to go and start looking for the hard edge, because I think you need to feed that back in. I am looking currently for a very hard-edged band among brand new acts and, at the moment, they are hard to find.

"Under the BBC system, Tony Wilson is my executive producer and has the final say as to what happens on that show. He works for the BBC directly, while I am on a contract. However, we work very much as a team all the time. If I find something I really like, I'll tell him, and he does the same for me. It's a very interactive thing. We've been working together for 14 years now, and you build up a very good relationship with someone over that period of time. He's become like my brother."

Paul Easton

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special Guest:
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Produced by
CHRIS TSANGARIDIES (Judas Priest)

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The ballad in rock—is it just one part of a multifaceted musical genre or the most valuable tool in broadening hard rock’s appeal? Rock music has a hard core and the soft-centred ballad walks a thin line between artistic freedom and big bucks.

Regardless of musical style and taste, the ballad has always had a special place in contemporary music. A ballad at its best crosses music’s fickle borderlines, combining outstanding musical performance with commercial success. Rock music, inspired by the blues and its own inherent drama, cultivated the passion of the ballad, creating some of its finest moments and causing tremors far outside the genre’s usual boundaries.

Many must have distanced themselves from what they thought Guns N’ Roses stood for, yet unwittingly whistled along with “Patience” while driving to work. Nor would they automatically connect the two healthy looking, long-haired young men sweetly singing “More Than Words” with the incessant electric guitar and raucous funk of Extreme’s “Decadence Dance” and “Get The Funk Out.”

Both of these bands have scaled the ladder of success, and not just on the strength of a hit ballad—a decision made by longtime rock-connoisseur and fan East West UK’s head of rock music Dante Benutto. Says Benutto, “More Than Words, though a ballad, would not have been a huge hit if it hadn’t been a great song to begin with. Rock fans couldn’t really care less whether a single is a ballad or not; they’ll go for the more up-tempo stuff as well. I do not pay any special attention to whether a band has a good ballad to sell. They must have it and do it all, to be true to themselves.”

Although part of a genre not really thought of as commercial, and competing with music considered to be more popular in the public taste, the rock ballad packs a mighty punch—no unimportant factor in the still largely unformatted territories of Europe. This sentiment is echoed by Patricia Blanc, a program manager with a mission at French music video channel M6’s show “Metal Express.”

Says Blanc, “France is a difficult market for hard rock and the only releases that work and sell are ballads. Ballads are really the only way the general public thinks you can afford to listen to hard rock. Looks are also important. Ballads are really the only way the general public can handle the blues and its own inherent drama. They see the ballad in rock and hold its own in a whirlpool of hit success? It is he in danger of losing his identity? Strategic management could be of value here. Says former Phonogram UK head of marketing Dave Thorn, now management consultant for the likes of Doc McGhee (Scorpions, Bon Jovi and Skid Row), “In Europe, in general, and in the UK, in particular, it is very hard to get rock records of any kind on the radio.”

“In the US, you have multi-format radio, and there is usually some format in which your band fits. What happened in Europe is that songs which were very commercial and not necessarily representative of a band, got airplay and became very big hits. You have to try and balance up a band’s commercial appeal put across by a hit ballad with the rocker, more regular side of what the band is all about. Bands like Bon Jovi and Scorpions had already established their credentials and people knew what they stood for.”

“The problem is that a lot of people only get to discover a band on the basis of what they hear on the radio or what they see on MTV. The important thing is still to establish what you’re all about first. There is no real short cut and I think that it remains to be seen how successful some of today’s new bands are in a year or two. Some of them have ended up being outrageously successful with a couple of songs [ballads] that are not indicative of what they’re all about. And because they didn’t have any real profile before this happened, it’s going to be very difficult for people to get into other aspects of their music.”

In short, be careful. If you take it for granted that a band has the talent and the potential to begin with, the best road to success is the slow but sure one. Bands should be wary of the one-dimensional profile a hit ballad could give them. Says Mendrzyczy: “Once a credible rock act has established a core audience, a ballad can certainly be the tool to open doors in radio. In order to achieve a long-term career, however, I don’t believe that one single ballad can be omnipotent. It’s all down to song material and attitude. Whatever activities record companies propose, the artist should always keep in mind that he has to cross over without losing his base.”

Rock promotion and marketing managers, meanwhile, are left with the difficult task of marrying rock music’s long-term career wishes to a decidedly short-term market. The need to pander to the general public with yet another rock band that touches people—regardless of its hard rock ancestry and media formats—may be its mighty roots? Concludes Abbink, “In hard rock, there are a lot of legendary ballads and most of them have never even been released as singles. A ballad is one type of song that reaches people—regardless of its hard rock ancestry and media formats.”

International

“Swedish bands have always been forced to establish themselves first internationally before the people here wake up. The normal procedure is that the people abroad should ask you first for chart positions in your own territory. If you have some obscure Australian band comes to Sweden, then that’s big news. The Swedish rock press is able to write a book about them, as if they were gods. But they never push their own bands.”

“IT’s quite different to make the breakthrough with Reptile Smile. The video of Wild Life is on heavy rotation on Superchannel and it has also been shown a couple of times on MTV’s ‘Headbangers Balf. They’ve got rave reviews in the UK specialized press, such as Kerrang, Rock Power and Metal Hammer. Still, we smashed our heads against the wall in Sweden until the band’s manager Dave Mail started to mail out copies of those reviews to the Swedish media. Sometimes, you just need a little big news, and the angle for airplay and interviews is there.”

Another interesting future: Epic project is the new album by ex-European guitarist John Norum, due for release in February. The first single—out on January 15—will be a duet between Norum and Europe vocalist Joey Tempest.

MW/Radium international manager John Cloud agrees with Bergman. “An international release is enough for a real buzz. It really helps in getting them on the radio, especially for interviews. It’s bigger news than just a release in Scandinavia alone. People are getting the feeling of ‘the hometown boys going out into the big world’.”

The Sinners and Stillborn are such lucky ‘Hometown Boys’ currently getting domestic radio support. Their albums, respectively titled Turn It Up! and Permanent Solution are licensed to PIAS for the Benelux and SPV for GSA. The support for the Sinners’ spin-oriented AC/DC and Black Crowes-type of rock is easy to understand, but the backing for the riff-based Black Sabbath-moulded rock of Stillborn is remarkable.

Adds Cloud, “The ‘Inferno’ programme at national broadcaster P3 is still most important, but things are rapidly changing now. It’s all opening up with commercial stations. On a national base, a new level of programmers is being created. Stations run their own rock magazines with sometimes around 2000 subscribers, together forming a market of at least as many people.”

Robbert Tilly
BABY ANIMALS
Baby Animals - Image/BMG
PRODUCER: Mike Chapman
A new animal species has just arrived from “Down Under.” Not related to any of Australia’s known hopping, pouch-toting or eucalyptus-chewing wildlife, they are known as Baby Animals and their sort of wildlife is called sweet rock 'n' roll. Female “frontman” Suze DeMarchis’s voice is as hot as the bush country at noon, as powerful as a gator’s bite and she should have no trouble whatsoever in establishing herself at the top of the leading female rock sorority. This album kicks, bites, struts its stuff and just manages to please over and over again. The music meanders between the superb pop of fellow “Aussies” dVinyls, the wink ’n’ smoulder of “metallified” Allannah Myles and the best of Joan Jett. Not afraid to riff hard and heavy, Baby Animals create a style of rock that borders on punk. No lover of rock can claim to have seen through but these babies’ career choice. Just hope they never grow up.

THE FOUR HORSEMEN
Nobody Said It Was Easy - Del Amore/Platinum
PRODUCER: Rick Rubin
More rock from the gutter from the same stable that brought us the Black Crowes. The Four Horsemen use their spurs twice as hard—these birds of prey bite with their beaks—but with less soul and refinement. With their muddy wry faces, they provide the raw basic rock you could expect during a shoot-out in some honky-tonk. Song titles like Can’t Stop Rockin’ and Let It Rock clearly point out their musical direction. Def American founder Rick Rubin is responsible for the top-notch sound this satisfying debut album. The title track, also the first single, lends credence to the idea that “boogie” is the name of their game. Most of the material is uproarious in an “AC/DC in the Bon Scott days” mould. Only the future will tell how they will develop on the baladi side, which will make them a more complete band.

L.A. GUNS
Hollywood Vampires - Vertigo
PRODUCER: Michael James Jackson
Third time lucky for Hollywood’s sons of darkness, L.A. Guns. Already appreciated and respected after their first two album efforts, they now deliver a remarkably mature and diverse set of music. Not losing touch with their “street-urchin” days, the band shows refreshing taste and diversity in sound on an album that mixes styles from gothic through plain dirty to funky. From the “dark” album opener Over The Edge, to the ballad Crystal Eyes, to the dirty steamroller riff of Dirty Livin’ and My Koo Ka Cho, the Guns make music in the best Aerosmith-inspired tradition. The stakès may be high, but these vamps have dug up an album with a “killer-bite.”

TEEN SPIRIT
Teen Spirit - Epic
PRODUCER: Pearl Jam/Rick Parashar
Is Seattle taking over the position from Athens, Georgia and Minneapolis, Minnesota, who were the leaders in “indie rock” in the ’80s? At least the sound of Seattle, is currently musically the most interesting. Risen from the ashes of Mother Love Bone, this is the hot property number three this year from “raintown.” After Soundgarden’s Badmotorfinger and Nirvana’s Nevermind, Pearl Jam deliver another rock album that straddles the fences between hard rock and post-punk power pop, as made popular by bands such as Husker Dui and the Replacements. The band is a master at building the tension throughout the album. The mid-tempo single Alive is a prime example of this, building into a psychedelically climactic climax of epic proportions. When properly supported by radio, they could follow Metallica on the stairway to heavens. The track Black follows the same pattern, and is included on the CD-insert enclosed with this week’s issue of M&M.

POISON
Swallow This Live - Capitol
PRODUCER: Poison
In the sing-along category of hard rock—close to the borders of glamrock—no one can beat Poison, and this new album is living proof. It is best described as their live greatest hits show. All of their US hits are included, from the ballad Every Rose Has Its Thorn to their standalone composition, the funky showstopper Unskinny Bop. Lead singer Bret Michaels is the perfect master of ceremonies, while guitarist Cedyl Deville entices fans to play air guitar. The enthusiastic crowd joins in on almost every track, making this a real live album and not your average prefab recording of a concert with numerous overdues and “canned” sounds from an audience. Programmers who don’t like crowd noises can tune in to one of the four bonus studio tracks. Try the Aerosmith R&B-type of song Souls On Fire.

SAVATAGE
Savate: A Rock Opera - Atlantic
PRODUCER: Foul O’Neill
Every once in a while a band comes along that really stands out, and Savatage from Florida is one of them. After having struggled along on an indie label for a while, they were taken aboard by PolyGram. Their European breakthrough album was 1989’s Gutter Ballet which fared well in Scandinavia and Germany. Now two years later, they are back with a vengeance. Streets: A Rock Opera is a concept album in the truest sense of the word, thematically situated between The Wall by Pink Floyd and Queen’s 1986 masterpiece Operation Mindcrime. The album’s main character is DT Jesus, a drug dealer turned rock star who sinks back into his old environment and begins a long and painful search for salvation, which he eventually finds. The net result is a highly varied but, nonetheless, very coherent, bunch of uniformly great songs, also well-executed on stage, as was recently proved on their highly successful European tour. Highlights from this truly exceptional set are hard to point out, but Jesus Saves, Can You Hear Me Now and, especially, Ghost In The Ruins are potential favourites for rock radio for a long time to come.

SAVATAGE
SAVATAGE: A Rock Opera - Atlantic
PRODUCER: Foul O’Neill
One of the best rock albums of the year is the Finnish band Savatage’s latest, the four bonus studio tracks. Try the Aerosmith R&B-type of song Souls On Fire.

STILLBORN
Permanent Solution - MNV/Placidus/Roadrunner
PRODUCER: Butch Vig/Radiohead
Among piles of new releases, one of the greatest rewards of daily life is the unexpected diamond. A couple of months ago, no one outside Sweden had ever heard of heavyweight Stillborn, signed by MNW, now the biggest independent in Scandinavia. Their second album will surely spread their name across Europe. When you get it, play it, and within minutes you’ll be convinced they are really something special. They sound like a cross between early Black Sabbath and Swans. The slow songs and Metallica and Slayer in the speedy material. Remarkably mature, both in the subjects they tackle and their compositions and arrangements, they are fairly complex without ever losing their way musically. Standouts from this really strong set are Maximizer, an up-tempo rocker of an extremely heavy nature, Tears In The Rain and a slow and very heavy blues called Intransicition.

M&M’s next Loud ’N Proud special is planned for issue 18, publication date May 2. Please send your material to Robbed Tilli, PO Box 9027, 1006 AA Amsterdam, Holland.
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Sony Music
**STATION REPORTS**

**FRANCE**

**B List:**
- Army Of Lovers - Obsession

**AD List:**
- Queen - Bohemian Rhapsody
- Guns N' Roses - Knockin' On Heaven's Door
- Brian May - The Old Grey Whistle Test
- Dire Straits - Heavy Fuel
- A-Ha - I've Seen Enough

**Power Play:**
- Beach Boys
- Bob Seger - The Fire In You
- Simply Red
- Fat Lady Sings Deborah

**A List:**
- Brian May - The Old Grey Whistle Test
- Thunder
- Simply Red
- Spandau Ballet
- U2

**Top 10艺曲**

**France**

**B List:**
- Army Of Lovers - Obsession

**AD List:**
- Queen - Bohemian Rhapsody
- Guns N' Roses - Knockin' On Heaven's Door
- Brian May - The Old Grey Whistle Test
- Dire Straits - Heavy Fuel
- A-Ha - I've Seen Enough

**Power Play:**
- Beach Boys
- Bob Seger - The Fire In You
- Simply Red
- Spandau Ballet
- U2

**A List:**
- Brian May - The Old Grey Whistle Test
- Thunder
- Simply Red
- Spandau Ballet
- U2

**Top 10艺曲**
ITALY

RTE 105 NETWORK/Italy
Alice Petron - Head Of Music

AD
Davide Armano - Dir
Genesi - No Sign Of Life
Lisa Ngesi Ross - Don't Cry
Lisa Stenfass - Change
Lankor
Serebrany
Toni Tasos Konstant - US
The Fly

NCRV/Netherlands
Jef van Gelder - Head Of Music

AD
Rudi Overstreet - DJ
AD "Simple" Red Ross

STATION REPORTS

SWEDEN

Audiologic

AD
Love Of Your Life

AD
P. Prose, Robyn Hitchcock

AD
Lisa Stansfield - All Woman
Army Of Lovers - Obsession

Johan B. Bring - Prog Dir

AD
Guns N' Roses - Don't Cry

AD
Black Box - Open Your Eyes

AD
Simply Red - Stars

Ad
Malcolm-Justified

AD
Black Box - Open Your Eyes

AD
DaYeene Alright

AD
Johan B. Bring - Prog Dir

AD
Nari-Quick

AD
Black Box - Open Your Eyes

AD
Morgan & Un Amour

AD
Hammer - 2 Legit To Quit

AD
Erik Van Neygen - Alles

AD
Pink Floyd - Wish You Were Here

AD
De La Soul - Keep The Faith

AD
Stevie Wonder - You Shook Me

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MUSIC & MEDIA

AD Amy Grant - That's What Love

A List:
Bjorn Faarlund  Dj/Producer
RADIO 1/Oslo

Dag Kolsrud- Someone To Love
RADIO HUDDINGE/Stockholm

AD Amy Of Lovers- Candyman

AD Army Of Lovers- Crucified
Neil Diamond- If There Were
Tina Turner- Way Of The
D.A.D Bad Crazines
Kate Bush- Rocket Mon
DaYeene- Alright
Small Talk- Falling 4 U
Paula Abdul- Vibeology
Murky Mark- Wildside
Just D- Juligen
Europe Ill Cry
De La Soul- Keep The Faith

STATION REPORTS

Austria:

CD INTERNATIONAL/Vienna
Peter Loshak - Head Of Music
Power Play:
"Heaven Come To Hate You"

B List:
AD Of Larers- Cruved
Bodas The Stroke
De La Socka- The Faith
Incapacity. Crazy For You
Jenna
Lisa Ford- One Shut
My Hammer Is A Prone St. Eileen
Only Love Can

O.E/3/Vienna
Gunlad Johnsson - Head Of Music
A List:
Jan & The Boys We Are
And
Inferno
Mark Martin's Kitchen
Carey- Come On

AD Brasstraffs The Bug,
Mein Blues Band Writestime
Wettness Perhaps, Always Look
Raxette- Spending My Time
Udo Jurgens- Good Candies

Switzerland:

AD Chris Rea- Winter Song

Power Play:
AD Barbie Bones- Putt Plutti
Jan Rusted - Producer
NRK-REPORT 2/Oslo

AD Michael Jackson- Black
AD Mica Paris-
Dr. Baker -Turn Up The Music

Austria 92.4 FM/Athens

Raczeta- Spending My Time

Joseph Gordon/Athens
Tabo/Foster & Spill
A List:
Michael Jackson Black
Simply Red. Something Got Me

STAR FM THEODEON/Thessaloniki
Vissata Turonis - Prog Dir

RADIO RMF/Krakow

Power Play:
AD Michael/John- Don't Let The Sun
Ski Turning Way Of The

Active Rotation
AD Army Of Lovers Obsession
Dirro Strayri- Haful
Explo/Entertainment- Haful
Michael/John- Don't Let The Sun

Rasty- Speedin

Jenky Cock Ears On Call
Marky Mark- Good Vibrations
Pet Shop Boys- Cut Class

Simply Red
Shine

AD Michael/John- Don't Let The Sun
Ski Turning Way Of The

RADIO RKF/Krakow

Power Play:
AD Monty Python- Can't Let Go

Simply Red. Something Got Me

AD Michael/John- Don't Let The Sun

Poland:

AB Radio- Moskau

Power Play:
AD Monty Python- Can't Let Go

Simply Red. Something Got Me

AD Michael/John- Don't Let The Sun

Radio 100+/Tampere

Power Play:
AD Benny Neo- Believe

Simply Red. Something Got Me

AD Michael/John- Don't Let The Sun

Racing

Ski Turning Way Of The

RADIO RKF/Krakow

Power Play:
AD Monty Python- Can't Let Go

Simply Red. Something Got Me

AD Michael/John- Don't Let The Sun

Racing

Ski Turning Way Of The

Simply Red. Something Got Me

AD Michael/John- Don't Let The Sun

Racing

Ski Turning Way Of The

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AD Michael/John- Don't Let The Sun

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Ski Turning Way Of The

Simply Red. Something Got Me

AD Michael/John- Don't Let The Sun

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### Albums

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<td>Who Do We Think We Are</td>
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<td>Queen</td>
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<td>3</td>
<td>Deep Purple</td>
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<tr>
<td>4</td>
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<td>Deep Purple</td>
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<td>Queen</td>
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<td>Deep Purple</td>
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<tr>
<td>10</td>
<td>Michael Jackson</td>
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US Chooses S-Band for Satellite DAB Proposal

by Lisa Nordmark

The United States will recommend to the World Administrative Radio Conference in Spain next February the allocation of specific S-band (2310-2360 mHz) for the allocation of spectrum for the development of the Eureka 147 DAB system, a proposal that was met with much resistance from the broadcasting community.

The proposal also serves to narrow the focus for terrestrial DAB allocation, although no recommendations have officially been made regarding the matter.

Although the Administration did not squelch the possibilities for future land-based DAB applications in the L-band, it was stated that there was currently no intent to realign the L-band spectrum, which is presently used for aeronautical testing by the Department of Defense.

The L-band was the proposed home to the NAB's endowment of the development of the Eureka 147 DAB system, a proposal that was made with much resistance from the broadcasting community.

Although Eureka is not a dead issue, the costs seem to outweigh the pros in large measure. Among the questionable considerations were a theoretical equalisation of all AM & FM signals and the displacement of approximately 12,000 radio operations from current bands to new frequencies.

NAB executive VP John Abel points out the fact that the Eureka system, although it was developed for out-of-band, may not be incompatible with in-band application. With the growing interest in in-band and because much of its technology is based on Eureka patents, Eureka has been asked to develop appropriate narrowband systems.

Although it is a popular notion that radio listening decreases during the summer months, the breakout measurements for the period conducted by the (sales rep firm) Katz Radio Group tell a different story. In a nutshell, the study shows that listening pastimes for all adult, demos and dayparts remain unchanged from one seasonal survey period to the next.

The study concludes that "only radio adapts to the lifestyle of its audience," making for year-round consistency in listening pattern/habits. Radio's mobility makes it a medium of great accessibility.

EMI Merges US Labels; Koppelman New Chairman

Ending weeks of speculation, EMI Music's New York-based labels—EMI, SBK and Chrysalis—have merged into EMI Records Group North America.

The consolidation moved to conclusion quickly on November 15, when Chris Wright sold his remaining 47% of Chrysalis to Thorn EMI. SBK chairman Charles Koppelman steps in as chairman of the new group, reporting to EMI Music president/CEO Jim Fifield.

The labels will share sales, marketing and promotion staffs. As many as 100 people may exit the labels as a result of the consolidation, but the exact organisational structure of the new conglomerate is still being established. Employees of the two labels were told to expect the shake-out to be completed by January 1.

Top Three Radio Stations Earn Majority Of Revenues

The top three stations in larger US markets receive the most radio revenues, according to a study conducted by the public accounting firm of Miller, Kaplan, Arase & Co. In 1991, over 40% of local market revenues and over 50% of national business went to the
<table>
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<td>Genesis - We Can't Dance</td>
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<td>Virgin - A Kind Of Magic</td>
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<td>UB40 - Arm's Length</td>
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<td>Queen - Greatest Hits II</td>
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<td>Bryan Adams - Waking Up The Neighbours</td>
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<td>Dire Straits - On Every Street</td>
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<td>Simply Red - Stars</td>
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<td>Tina Turner - Simply The Best</td>
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<td>Bryan Adams - So Far So Good</td>
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<td>Guns N' Roses - Use Your Illusion II</td>
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<td>Lisa Stansfield - Star</td>
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<td>Paul Young - Every Time</td>
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<td>Pet Shop Boys - Discography</td>
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<td>Soundtrack - The Commitments</td>
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<td>Guns N' Roses - Use Your Illusion I</td>
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<td>Patrick Bruel - Ce Soir C'est Lundi</td>
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<td>Joe Cocker - Japanese Dogs</td>
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<td>INXS - The Sting</td>
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<td>Roxette - Joyride</td>
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<td>R.E.M. - Out Of Time / Warner Brothers</td>
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<td>Jean Michel Jarre - Equinoxe</td>
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<td>Scorpions - Blackout</td>
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<td>Michael Bolton - Love</td>
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<td>Boy George - Stay</td>
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<td>Eros Ramazzotti - Eros In Concert - D.D.D.</td>
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<td>Cliff Richard - Together With Cliff Richard</td>
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<td>Mariah Carey - Emotions</td>
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<td>Patricia Kaas - Carnets De Scène</td>
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<td>Toten Hosen - Lied</td>
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<td>Metallika - Metallika</td>
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Les Négesses Vertes

The French rock scene has matured over the past years. It has stopped copying Anglo-American counterparts and has built up an impressive roster of acts. Among these is Mano Negra. Les Négesses Vertes (The Green Negresses) is a prime example of this trend. With an original melting pot of styles—ranging from gypsy music and folk to ska, and punk to Algerian rag—the band has not gone unnoticed in the rest of the world. Mlah, the first Négesses Vertes album, was released (on the Off The Tracks label), sold 180,000 copies in France and some 250,000 abroad.

Whereas Mano Negra portrays the sound of the Paris metropolis, the music of Les Négesses Vertes is more a reflection of the French countryside. The second album by the multi-cultural musicians, Famille Nombréuse (Big Family), marks their debut label for Delabel, the new division of the Virgin group in France, which also represents the band's remarkable stage and touring potential. The album features the Razzia Disque imprint—the band's own label. All 13 tracks—including the first single Famille Heureuse (Happy Family)—make a perfect pop/world music crossover with equally great international potential. The sleeve design features a stage that is built in an architectural style similar to the Cathedral of Cordoba in Spain.

Delabel A&R/marketing manager Luca Minchillo says the compilation is at least about 60% of the sales figures of Mlah. "The strategy we are following for the first phase of the campaign is based on a visual concept. We pre- presented the album's cover, its display material, video clips and an EFP [Electronic Press Kit] first, rather than on press advertising. Here is how they will develop its name through word-of-mouth. We don't want to risk losing credibility with their original fan base."

The band will tour France's smaller cities first, from December 14-26, says Minchillo. "La France Profonde (the Deep France) is where their cultural inspiration comes from. The second phase of the campaign will coincide with a big national tour in the spring, and will include press advertising."

This week a few busy moments ahead: On December 14, they will play at the opening of the FNAC Etoile, a showcase being broadcast by satellite to all of the retail FNAC outlets throughout France. Three days later, they will perform for the first time live in Barcelona. On December 21, they will be the first band to play a major concert in Beirut in 17 years. Adds Minchillo, "That's not a real marketing tool, but it surely is great publicity."

In 1992, the band will tour Japan for 10 days.

From day one, the Dutch market has been accepting Les Négesses Vertes and this open- ended marketing campaign brought the prestigious Edison award for the Mlah album. Virgin Holland marketing manager Dick Stolk points to the Négesses Vertes' stage capacities. "The church circuit made them big first in the place, so that's where episode two of their success story will start. We'll bring the band on tour for concerts in March and April."

In the UK, the album will be released on January 20, Says Delabel UK label manager Steve Brown. "The first album was critically acclaimed here, Retailers say they really know it very well, and that's why they're interested in how it will develop. In our campaign, we aim to make sure that the record is sold as a retail and support it with co-op advertising."

The Wedding Present

Following the restructuring of BMG UK's international department (M&M October 19), the company has lined up a remarkable marketing campaign to boost the band's profile

According to alternative artist manager Julian Howes—who was brought in to strengthen BMG's presence in the indie sector—the campaign will be spread out over the whole of next year. The beginning of each month will see the release of one single, limited to an edition of 10,000 in Britain and 1,000 for the rest of the world.

Each single will be double A-sided, containing one original song and one cover version. The songs will be recorded in several sessions using different producers. Every single will be numbered on the sleeve and each label will feature a different cartoon strip.

Howes maintains that even if demand exceeds supply, no additional singles will be pressed. BMG is considering placing ads in successive editions of UK music papers Select and NME. Says Howes, "These [singles] will become collectable in themselves and, hopefully, will generate cover in the non-music press."

To coincide with the release of each single, The Wedding Present are touring 12 UK venues and some of the European festivals, promoted by tour agent Dave Steele.

BMG will also be releasing two albums from the band—the first, out at the end of April, will contain 12 cover versions; the second album, due for a September release, will consist of the 12 original tracks. A poster campaign is scheduled to support each album release.

The Wedding Present at the time of their 1989 hit single 'Kennedy'.
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Original Label</th>
<th>Publisher</th>
<th>Countries Chatted</th>
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<td>More Than Words</td>
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<td>F/D/J/SP</td>
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<td>Do It &amp; You</td>
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<td>Can't Stop This Thing We Started</td>
<td>Bryan Adams &amp; A&amp;M (A&amp;M/Almo/Compo)</td>
<td>UK/F/D/J/SP</td>
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<td>Let's Talk About Sex</td>
<td>Salt-N-Pepa - Ruff Ruff (West/Platinum)</td>
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<td>Marky Mark - RCA (RCA)</td>
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<td>East Side Beat - Warner Brothers</td>
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<td>Don't Let The Sun Go Down On Me</td>
<td>George Michael &amp; Elton John - Big Pig</td>
<td>UK/F/D/J/SP</td>
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<td>Everybody's Free (To Feel Good)</td>
<td>Rozalla - Pulse (8 Peal Music)</td>
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<td>La Zoubida</td>
<td>Lagalag - Flavour (Copyright Control)</td>
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<td>Rhythm Is A Mystery</td>
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<td>Just The Way It Is, Baby</td>
<td>Berry Gordy - You're So Fine/Tiger God - Berry Gordy</td>
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<td>Obsession</td>
<td>Army In Love - Run Ton Son Ton (Team Sonon)</td>
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<td>Roxette - EM (Juni/Fun/Magic)</td>
<td>UK/F/D/J/SP</td>
<td>F/D/J/SP</td>
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<td>E. R. - Bee Gees &amp; Brothers (Warner Chappell)</td>
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<td>Am I Right?</td>
<td>Erasure - Mu (Mu/Monsanto/Andy Bell/Sony)</td>
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<td>27</td>
<td>If You Were With Me Now</td>
<td>Kylie Minogue &amp; Keith Washington - Warner Brothers</td>
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<td>F/D/J/SP</td>
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<td>29</td>
<td>Nutbush City Limits</td>
<td>Tina Turner - Capitol (EMI)</td>
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<td>F/D/J/SP</td>
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<td>30</td>
<td>Jammo</td>
<td>Erase Allgemeine Verursuchung - Elektra (Blues/Windmill)</td>
<td>UK/F/D/J/SP</td>
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**Note:** The Eurochart Hot 100 Singles is compiled by BMI Communications in cooperation with BMI and based on the following national singles charts: UK. © 1991 BMI Communications. All rights reserved. Reprinted with permission.
OFF THE RECORD

NO MORE MTV IN SCANDI?: MTV Europe is playing hardball in Scandinavia. The cable/satellite music channel reportedly is threatening to pull the plug on cable operators in Norway, Sweden and Finland by the end of this year. MTV Europe wants to start charging cable operators licence fees (like the US does in the US), but the operators are balking, having received the service for free.

MORE CABLE AUDIO COMING: Digital Cable Radio, which was previewed in M&M's USA page recently, has begun test transmissions of five music channels on the Lucrece, Switzerland cable system owned by TeleColumbus AG. DCR expects the complete 28-format service to become available in Europe in the first quarter of '92. Not to be outdone is competitor Digital Music Express, which has also launched test formats, encompassing 400,000 songs and programs, for US consultancy Burchnar/Douglas & Associates, in Europe by mid-'92.

TROS TO LAUNCH COMMERCIAL TV CHANNEL?: Dutch public broadcaster TROS intends to launch a commercial satellite/cable TV channel as of October 1 next year. The broadcaster is currently in negotiations with both national and international partners. According to TROS MD Cees Wolzak, the current Dutch broadcasting situation is a "sinking ship" and speed is needed, even if it means that an "old fashion (commercial terrestrial) air" is unknown what will happen with TROS' present public radio network, as the launch of a TV channel is getting priority treatment.

SER TO ROCK THE EXPO: Spain network Cadena SER will organize 50 concerts for the Seville world's fair '92. An agreement was signed mid-December in which the net will set up a series of concerts, ranging from Spanish pop and rock to traditional local music.

BRIT RADIO JUDGES: The 1992 International Radio Festival of New York is now inviting entries, and details are now being circulated to all radio stations. Closing date is March 2, 1992. Joining the board of judges from the UK are: Jenny Abramsky of BBC News Radio and Current Affairs, Paul Chantry of Chiltern Radio, Mark Story of Piccadilly Radio/Manchester and Brian MacLaurin of Crown Communications.

YES TV, NO RADIO: Private Spanish bank Banesto has confirmed the purchase of 10.5% of Antena 3 TV while its reported interest in Antena 3 Radio has been put on indefinite hold for undisclosed reasons.

EUROPE AT A GLANCE: Will Jorgen Larsen announces key personnel appointments at Deutsche Schallplatten in Berlin? Is Midlands Radio about to sell its 20% stake in urban music station WNK/North London? Has advertising on Belgian public nets BRT and VRT been ruled out for the private stations' Horizons? Why does all-Spanish music net Cadena Dial perform since its reformation last year? Which Italian publisher is buying a controlling stake in Radio Deejay? Is Italian record label DCC about to launch a new jazz label?

Kinnevik


French Radio

Of the 161 frequencies, 30% will be given to non-commercial stations (category A), notably civic and religious stations. Another 25% will be local, commercial stations (category B). "We were not given enough," says NRJ president Jean-Paul Bauderot. "It seems obvious that the generalist stations are 60% of the market, then they should have been given 60% of the possibilities." The generalist stations were also disappointed. "While I don't want to enter into polemics with the CSA, we were very disappointed," says RTL president Jacques Rigaud. "In this recent round of allocations, the representatio of generalist stations was greatly reduced, and I hope that in the future, in other regions, pluralism of the airwaves will be maintained." At Europe 1, the reaction was the same. "We are aware that the generalist stations only got 9% isn't new," says MD Jean-Pierre Oznannet. "We have to get the people distributing the frequen-
**EHR Top 40**

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<tr>
<th>TW</th>
<th>LW</th>
<th>WOC</th>
<th>Artist/Title</th>
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<td>3</td>
<td>MICHAEL JACKSON/Black Or White</td>
<td>(Epic)</td>
<td>66</td>
<td>62</td>
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<td>GENESIS/No Son Of Mine</td>
<td>(Virgin)</td>
<td>68</td>
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<td>18</td>
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<td>(Arista)</td>
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<td>41</td>
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<td>ROXETTE/Spending My Time</td>
<td>(Sire)</td>
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<td>(Columbia)</td>
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<td>29</td>
<td>10</td>
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<td>6</td>
<td>12</td>
<td>SIMPLY RED/Something Got Me Started</td>
<td>(East West)</td>
<td>39</td>
<td>35</td>
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<td>7</td>
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<td>EXTREME/Heart Shaped Box</td>
<td>(A&amp;M)</td>
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<td>MARIAN CASH/Emotions</td>
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<td>RICHARD MARX/Keep Coming Back</td>
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<td>TINA TURNER/Way Of The World</td>
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<td>BRYAN ADAMS/Can't Stop This Thing We Started</td>
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<td>K. MINOUGE &amp; K. WASHINGTON/If You Were...</td>
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<td>VIC REEVES &amp; THE WONDER STUFF/Dizzy</td>
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<td>U2/My Way</td>
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<td>BASSHEADS/Is There Anybody...*</td>
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<td>11</td>
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**Airplay Action**

As expected, Michael Jackson's "Triumph" overtook "I Want It That Way" at the top spot. Although in terms of total reporting stations, No Son Of Mine was the number one song, followed by Black Or White (60 versus 46). Jackson is taking the lead in the cumulative chart points, although with a small margin. In fact there is not one market that is not playing the Black Or White single, although the emphasis lies on Holland (67% of the EHR pool reports the single), Belgium (63%), Sweden (80%) and the UK (71%).

**EHR New Add Leaders**

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<th>Artist/Title</th>
<th>Label</th>
<th>Total</th>
<th>A</th>
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<tbody>
<tr>
<td>G. MICHAEL/E. JOHN/Don't Let The Sun Go Down...</td>
<td>(Epic)</td>
<td>13</td>
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<tr>
<td>PRINCE/Amado And Pearl</td>
<td>(Parlo)</td>
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<td>U2/Mysterious Ways</td>
<td>(Island)</td>
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<tr>
<td>EVERYTHING BUT THE GIRL/Twin Cities</td>
<td>(Blancy)</td>
<td>6</td>
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<tr>
<td>SIMPLY RED/Stars</td>
<td>(East West)</td>
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**EHR "A" Rotation Leaders**

<table>
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<tr>
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<tbody>
<tr>
<td>MICHAEL JACKSON/Black Or White</td>
<td>(Epic)</td>
<td>62</td>
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<tr>
<td>GENESIS/No Son Of Mine</td>
<td>(Virgin)</td>
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<td>LISA STANSFIELD/Change</td>
<td>(Arista)</td>
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<tr>
<td>ROXETTE/Spending My Time</td>
<td>(Sire)</td>
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<tr>
<td>SIMPLY RED/Stars</td>
<td>(East West)</td>
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<tr>
<td>EXTREME/Heart Shaped Box</td>
<td>(A&amp;M)</td>
<td>31</td>
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<tr>
<td>TINA TURNER/Way Of The World</td>
<td>(Capitol)</td>
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<tr>
<td>MARIAN CARY/Emotions</td>
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<tr>
<td>U2/The Fly</td>
<td>(Island)</td>
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**EHR "A" Rotation Performance**

<table>
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<tbody>
<tr>
<td>M-PEOPLE/How Can I Love...</td>
<td>(deConstruction)</td>
<td>14/2</td>
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<tr>
<td>ROZALLA/Everybody's Free</td>
<td>(Fulse)</td>
<td>8/4</td>
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<tr>
<td>PET SHOP BOYS/DJ Culture</td>
<td>(Parlo)</td>
<td>14/1</td>
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<tr>
<td>SONIA/You To Me Are Everything</td>
<td>(I.Q. Records)</td>
<td>14/1</td>
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<tr>
<td>JULIAN LENNON/Softwater</td>
<td>(Virgin)</td>
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<td>ERASURE/Am I Right</td>
<td>(EPI)</td>
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<tr>
<td>KENNY THOMAS/Tender Love</td>
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<td>R.E.M./Radio Song</td>
<td>(Warner Brothers)</td>
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<tr>
<td>MONSTY PYTHON/Always Look...</td>
<td>(KYE)</td>
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<tr>
<td>BASSHEADS/Is There Anybody...*</td>
<td>(deConstruction)</td>
<td>12/2</td>
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<tr>
<td>DIANA ROSS/When You Tell Me That...*</td>
<td>(EMI)</td>
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<tr>
<td>R. FLACK &amp; M. PRIEST/Set The Night...</td>
<td>(Atlantic)</td>
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<tr>
<td>JAMES/Sound</td>
<td>(Fontana)</td>
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<tr>
<td>ROXETTE/Spending My Time</td>
<td>(Sire)</td>
<td>12/0</td>
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<tr>
<td>ROZALLA/In The Power Of Love</td>
<td>(Fulse)</td>
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**EHR Top Newcomers**

<table>
<thead>
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<th>Total</th>
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</thead>
<tbody>
<tr>
<td>G. MICHAEL/E. JOHN/Don't Let The Sun Go Down...</td>
<td>(Epic)</td>
<td>21</td>
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<tr>
<td>BASSHEADS/Is There Anybody...</td>
<td>(deConstruction)</td>
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<tr>
<td>DIANA ROSS/When You Tell Me That...</td>
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**CHARTBOUND RECORDS**

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<tbody>
<tr>
<td>ARMY OF LOVERS/Crucified</td>
<td>(China)</td>
<td>19/4</td>
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<tr>
<td>LOVE &amp; MONEY/Winter</td>
<td>(Fontana)</td>
<td>19/3</td>
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<tr>
<td>PRINCE/Princess And Pearls*</td>
<td>(Parlo)</td>
<td>18/12</td>
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<tr>
<td>MY AMY GRANT/What Is Love For</td>
<td>(A&amp;M)</td>
<td>18/2</td>
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<tr>
<td>BELINDA CARLISLE/Live Your Life...</td>
<td>(Offs/tie/Virgin)</td>
<td>18/0</td>
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<tr>
<td>CATHY DENNIS/Everybody Move</td>
<td>(Polydor)</td>
<td>17/3</td>
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<tr>
<td>JOE CIOCKER/Night Time</td>
<td>(Capitol)</td>
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<tr>
<td>QUEEN/On The Show Must Go On</td>
<td>(Parlo)</td>
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<tr>
<td>ROXETTE/The Big L</td>
<td>(EMI)</td>
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<tr>
<td>NATURAL SELECTION/Do Anything</td>
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<td>OMD/Call My Name</td>
<td>(Virgin)</td>
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<tr>
<td>TEN SHARP/You</td>
<td>(Columbia)</td>
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<tr>
<td>JULIAN LENNON/Help Yourself</td>
<td>(Virgin)</td>
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<tr>
<td>ARMY OF LOVERS/Obsession</td>
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<td>KATE BUSH/Rocket Man</td>
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**EUROPEAN HIT RADIO**

**Music & Media**

DECEMBER 14 1991

**AmericanRadioHistory.com**
Over 5 Million sold worldwide

No.1 European hit album

Over 1 Year on European Top 100 album chart

Double Platinum in Germany & Switzerland

Platinum in France, Denmark & Austria

Gold in Holland, U.K., Belgium, Sweden, Norway, Italy, Finland, Spain & Greece

Includes the smash hit singles 'Wind Of Change' & 'Send Me An Angel
- over 3 Million singles sold

'Wind Of Change' No.1 in Norway, Denmark, Sweden, Germany, Greece, Austria, Belgium, Holland & France

1991 - The Year Of The Scorpions